



गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

पुस्तक-वितरण की तिथि नीचे अंकित है।

इस तिथि सहित १५वें दिन तक यह पुस्तक पुस्तकालय में
वापिस आ जानी चाहिए। अन्यथा ५ पैसे प्रतिदिन के हिसाब
से बिलम्ब-दण्ड लगेगा।

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THE
CYCLOPÆDIA;

OR,

UNIVERSAL DICTIONARY

OF

Arts, Sciences, and Literature.

BY

ABRAHAM REES, D.D. F.R.S. F.L.S. *S. Amer. Soc.*

WITH THE ASSISTANCE OF

EMINENT PROFESSIONAL GENTLEMEN.

ILLUSTRATED WITH NUMEROUS ENGRAVINGS,

BY THE MOST DISTINGUISHED ARTISTS.

PLATES. VOL. III.

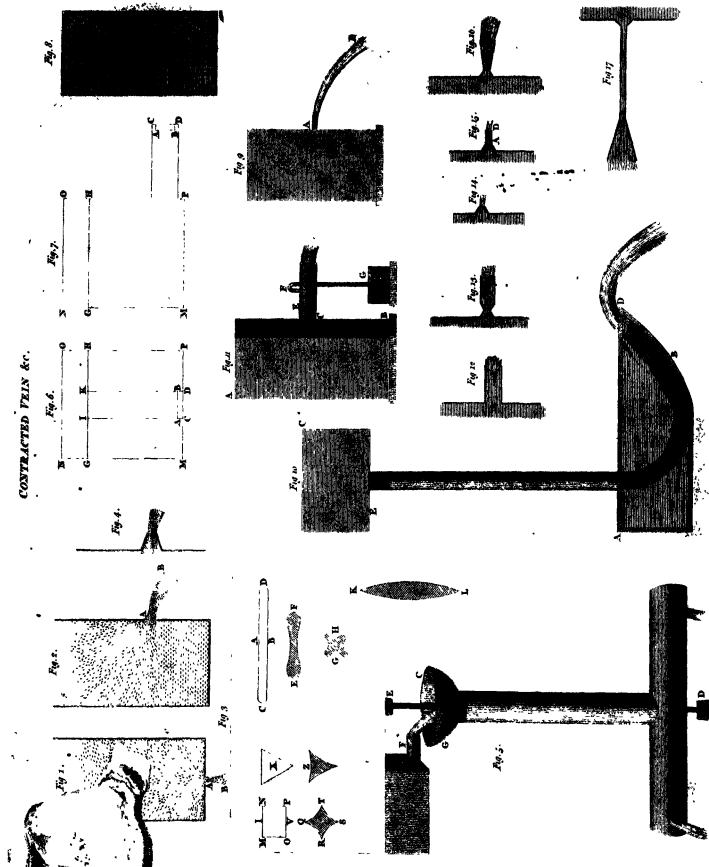
HYDRAULICS — NAVAL ARCHITECTURE.

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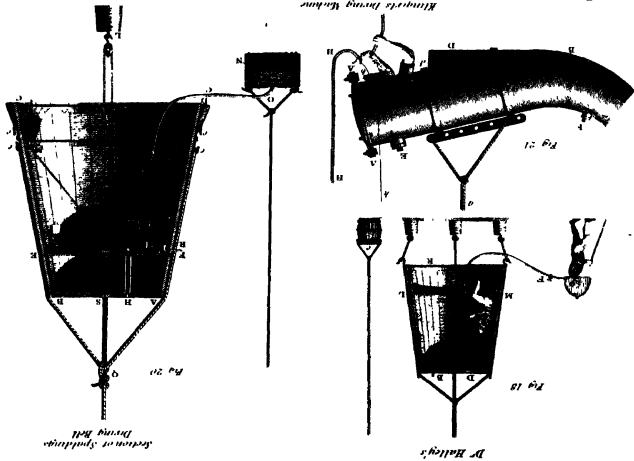
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1820.

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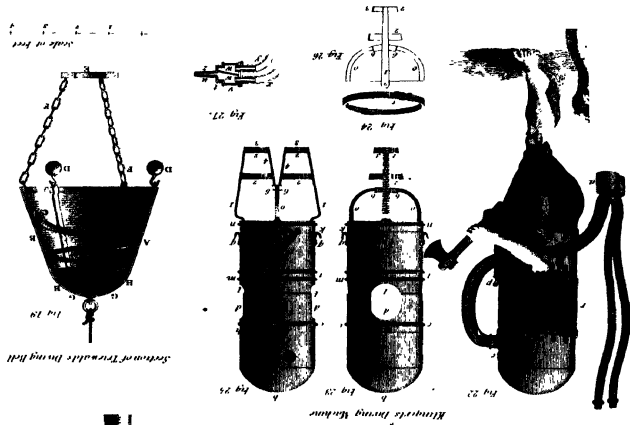
2110



Dr. Halliday's

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Fig. 27.

Fig. 26

42. 104

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62

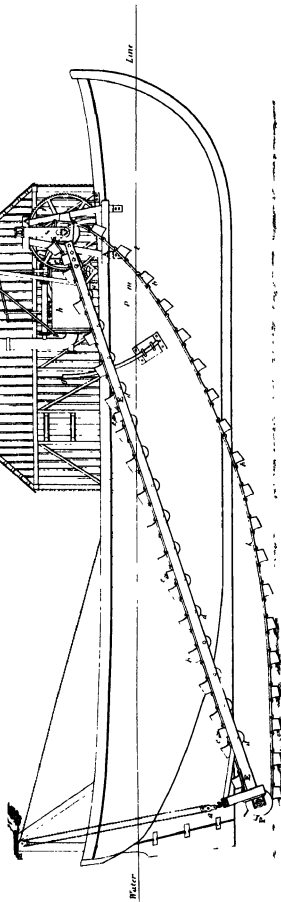
Wounds in feet

HYDRAULICS.

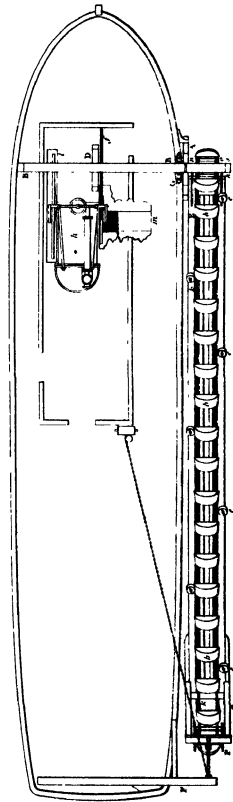
PLATE III

Dredging machine used on the River Thames to deepen the channel

Elevation Fig. 1



Plan Fig. 2.



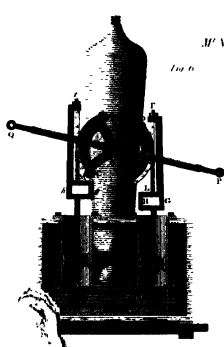
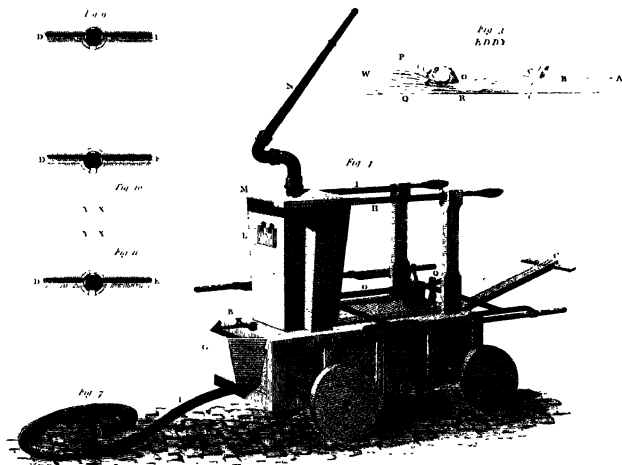
From John's edition

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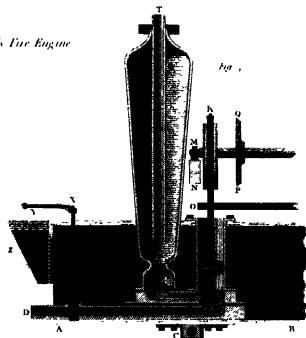
FIGURE 1.

HYDRAULICS.

PLATE III*



M. Newsham's Fire Engine



Published as the Act directs 1851 by Longman, Hurst, Rees, Orme, & Brown, Paternoster Row

Engraved by Wilson Lowry

Fire Engine by Rowntree

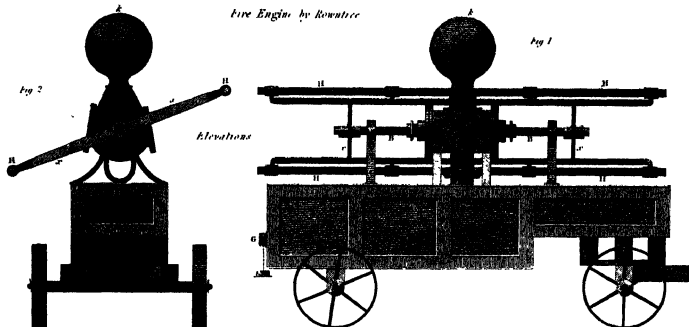


Fig 3

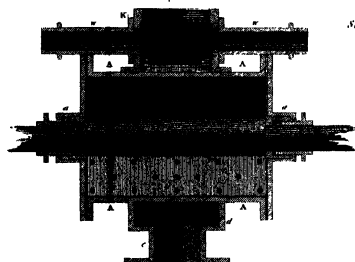
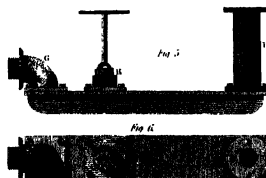
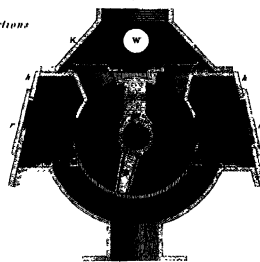


Fig 4

Sections



HYDRAULICS. PLATE II.

PLATE II.

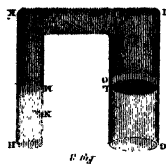


Fig. 1.



Fig. 2.



Fig. 3.

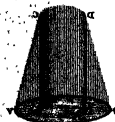


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.

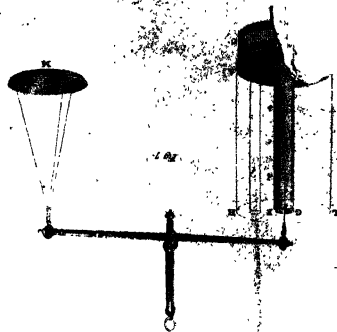


Fig. 8.

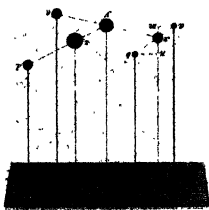


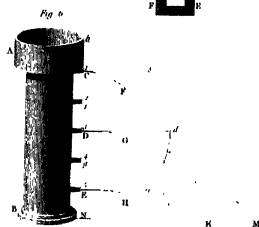
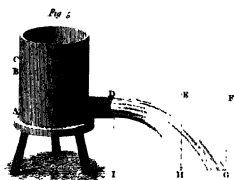
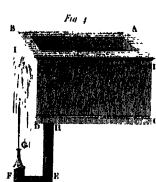
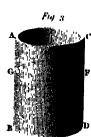
Fig. 9.

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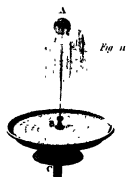
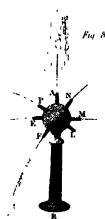
Hydraulic Engineering, etc., by Augustus D. Bove, New York & London, 1890.

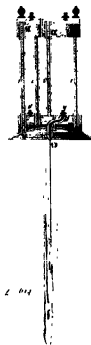
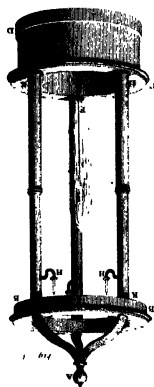
HYDRAULICS. FLUIDS

PLATE VI



FOUNTAIN





HYDRAULICS.

FLOATING.

PL. VIII.

Fig 1.



HERO'S CROWN.

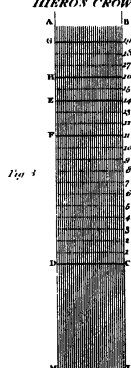


Fig 2

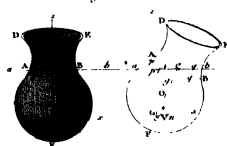
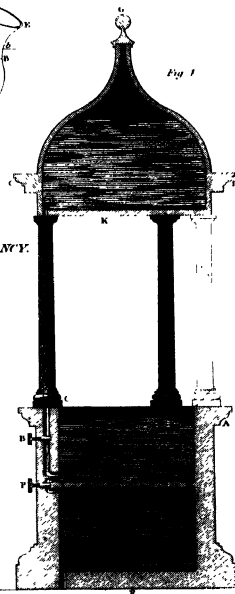
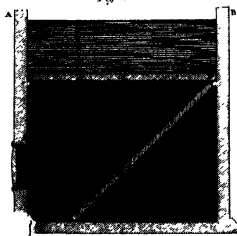


Fig 1



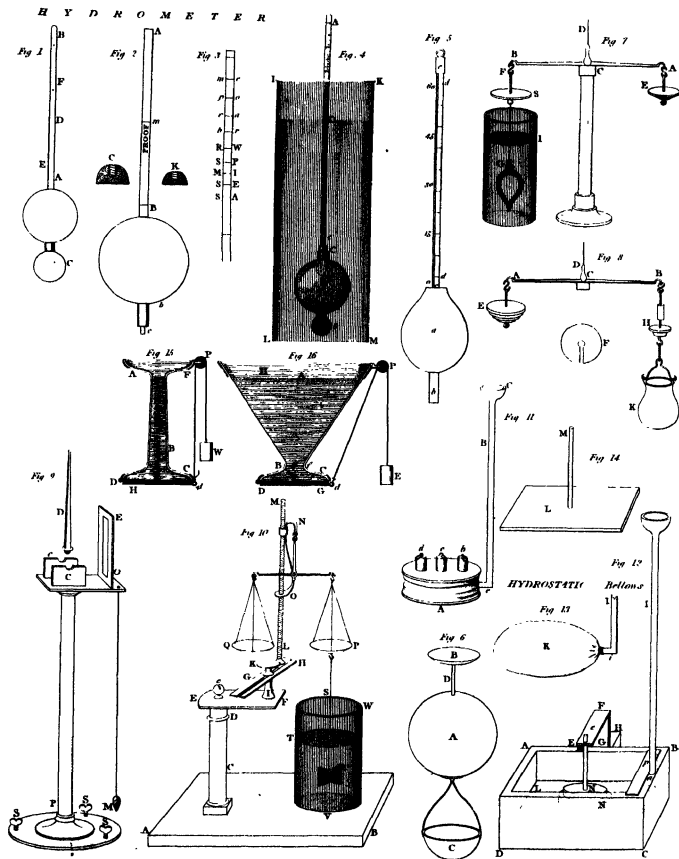
HYDROMANCY.

Fig 1



HYDRAULICS. HYDROMETER &c.

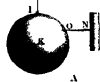
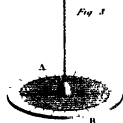
PLATE LX



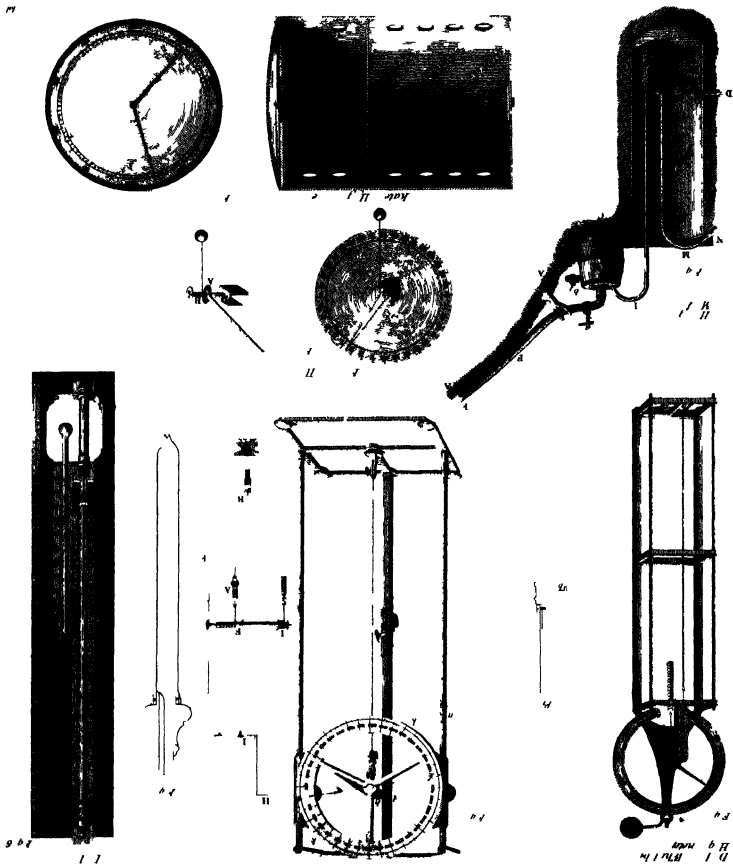
HYGROMETER

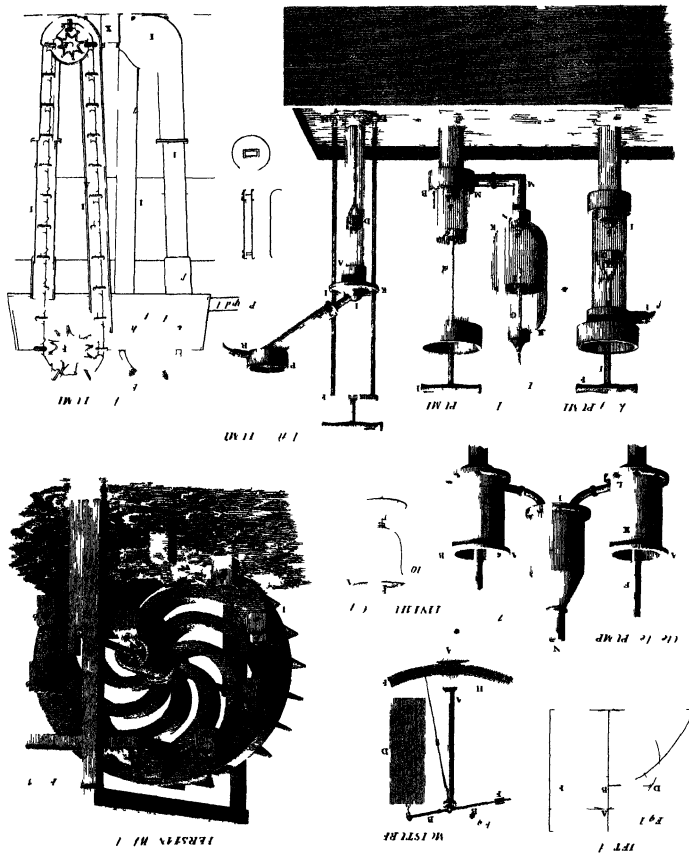
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PLATE IV & V



HYDRAULIC HYGROMETER



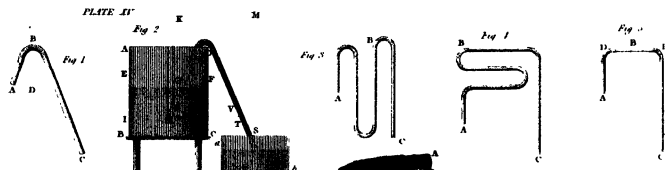


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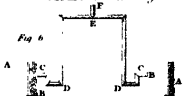
PLATE III & IV

SIPHON

PLATE II



SIPHON WILDMERBERGUS



SPRINGS



Fig 9 SYRINGE



Fig 10

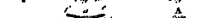


Fig 11



Fig 12



Fig 13



WAVE



PLATE III ROPE Pump

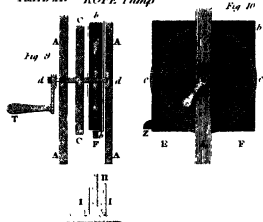


Fig 16



Archimedes' SCREW

Fig 17

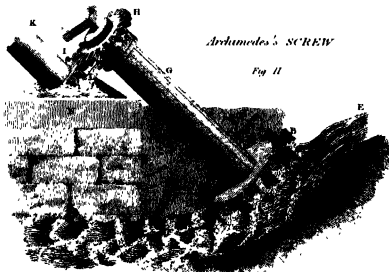


Fig 18



Fig 19



Fig 20

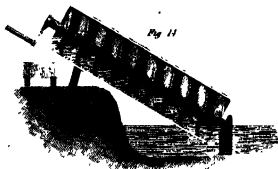
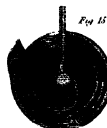


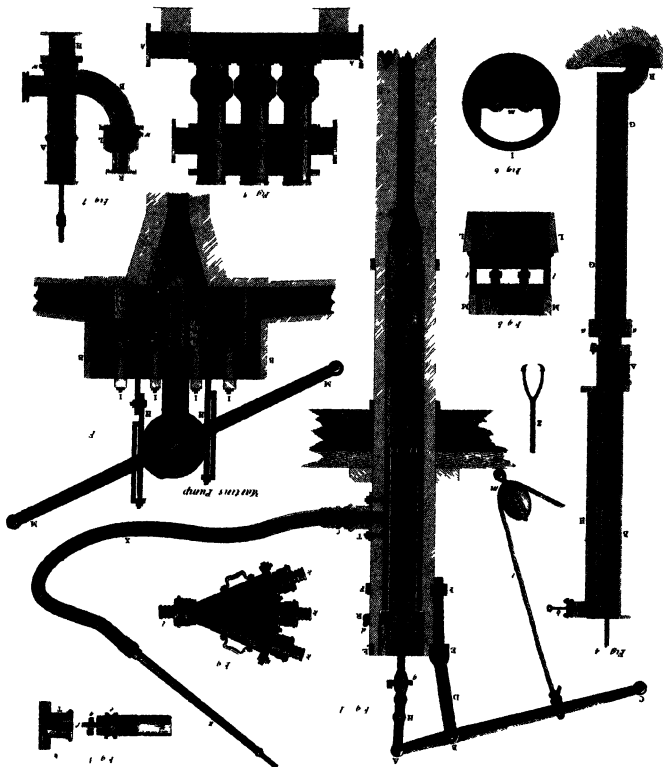
Fig 21



SYNOPSIS

sdN id

(c) *Leaves in red shape found*



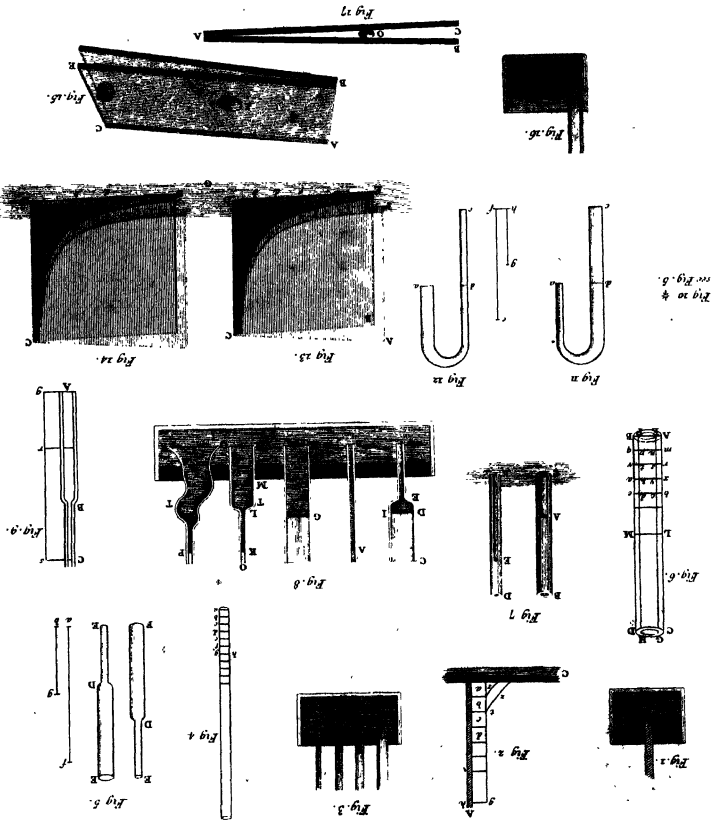
dim $X = 7$

Published on the direction of J. S. Montgomery, Mount Zion n. e. Brown Fall n. R. n.

1. *Barney*

HYDROSTATICS.

PLATE I.



Added and at the Act of the House of Commons, 1795, by James Watt, Esq.

Designed by William Lawry

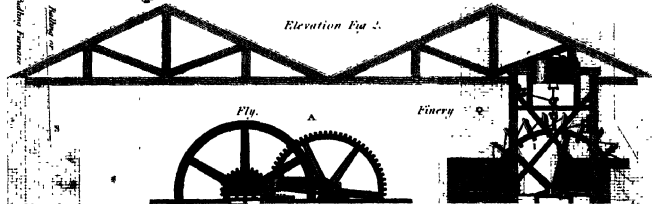
IRON MANUFACTURE.

PLATE I.

Fig 1. Plan of an Iron Forge

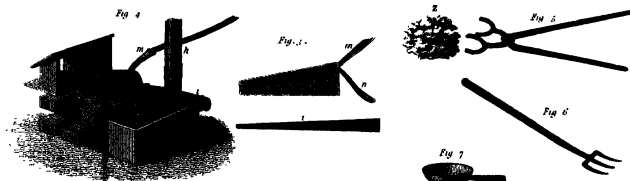
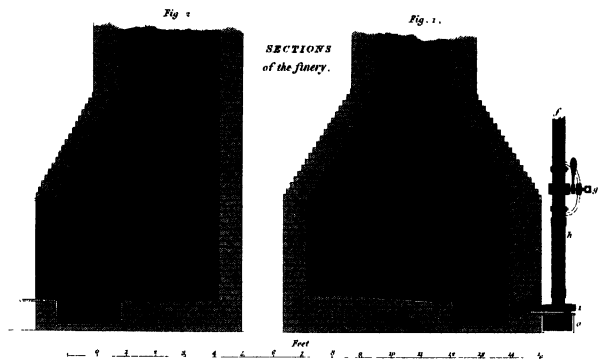


Elevation Fig 2.

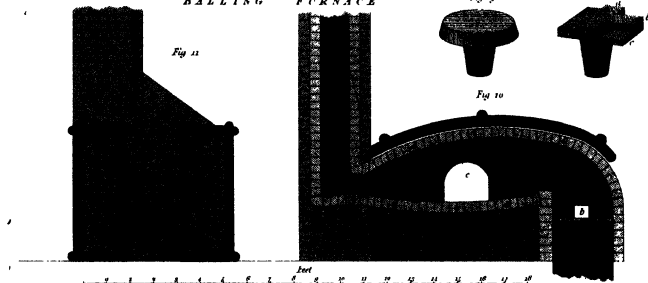


IRON MANUFACTURE .

PLATE II .

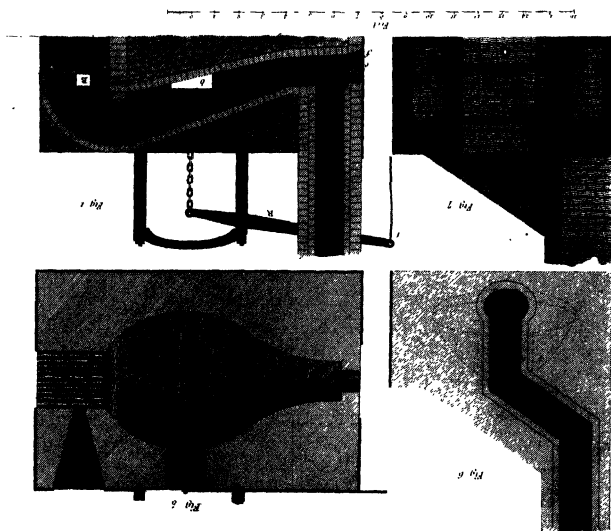
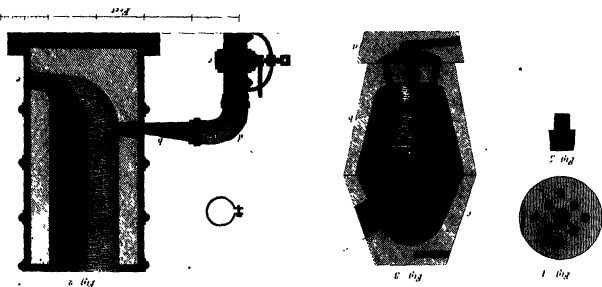


BALLING FURNACE

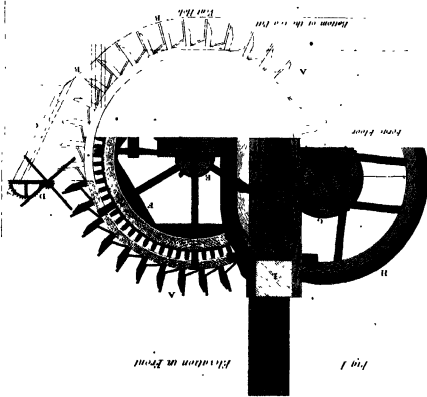


Published as the first letter in the Longman House New View & Beyond, Mathematics Row.

Reviewed by William Lowry



Mr. Sweet's Design for the Machinery of the Hammer at Whitwell Forge.



Elevation in Front

Fig. 1

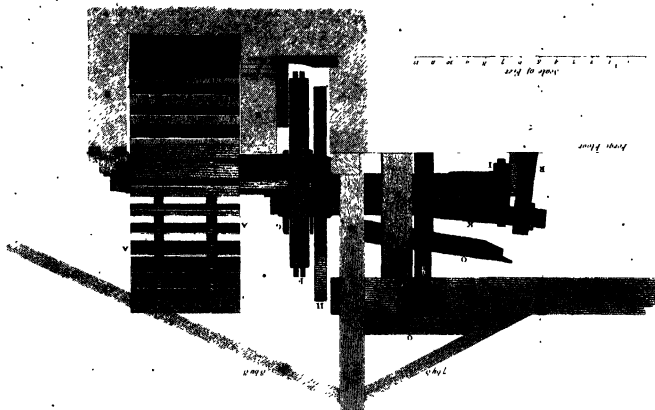
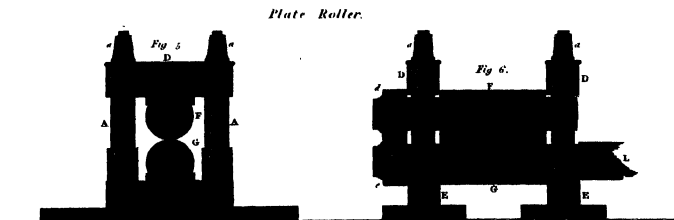
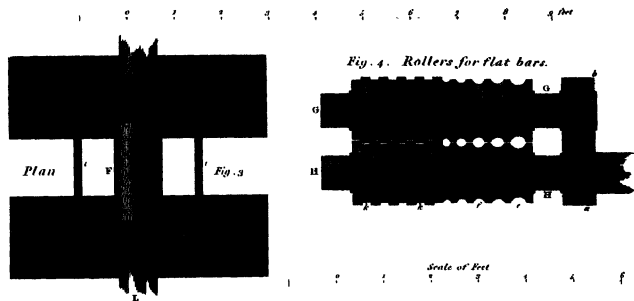
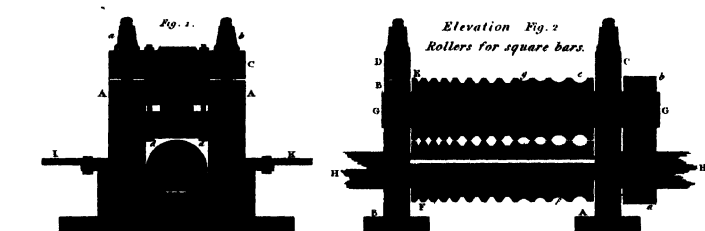


Fig. 2. Elevation Side View

IRON MANUFACTURE.

PLATE V.

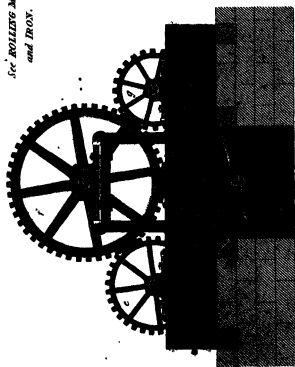
ROLLERS for making BAR IRON



IRON MANUFACTURE:
Rolling and Slating Mill, at Messrs' Works, Botherham

PLATE IV.

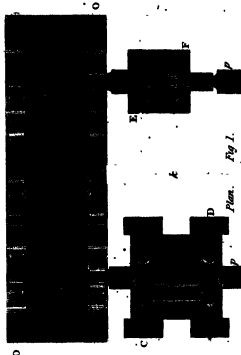
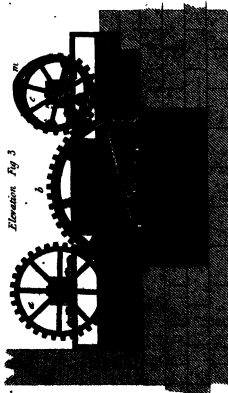
Elevation Fig 2.
See ROLLING MILL
and IRON.



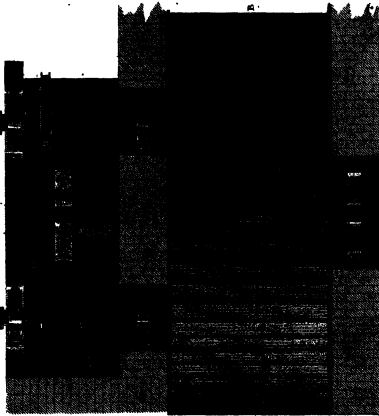
Scale of Feet

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14

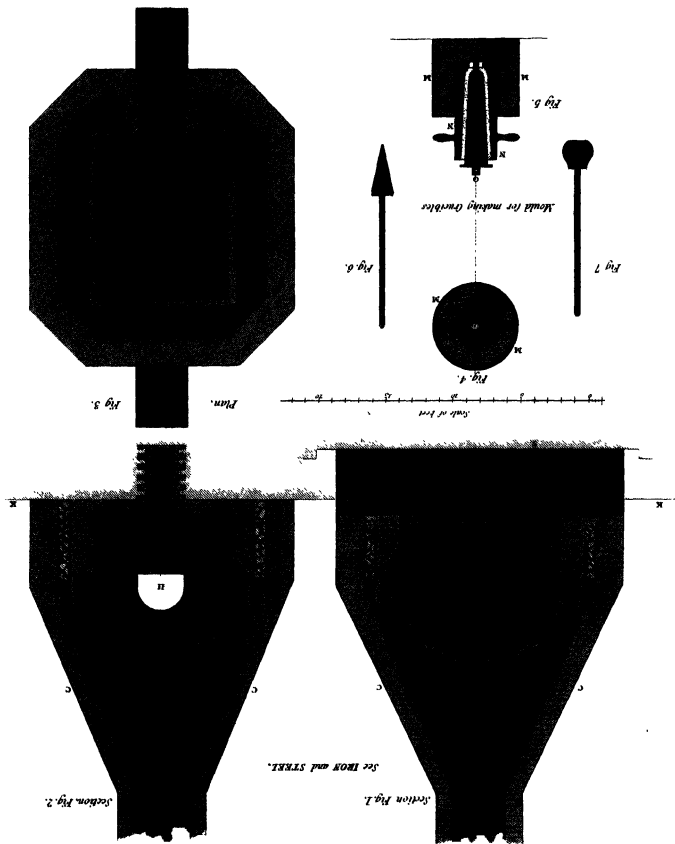
Elevation Fig 3



Plan. Fig 1.

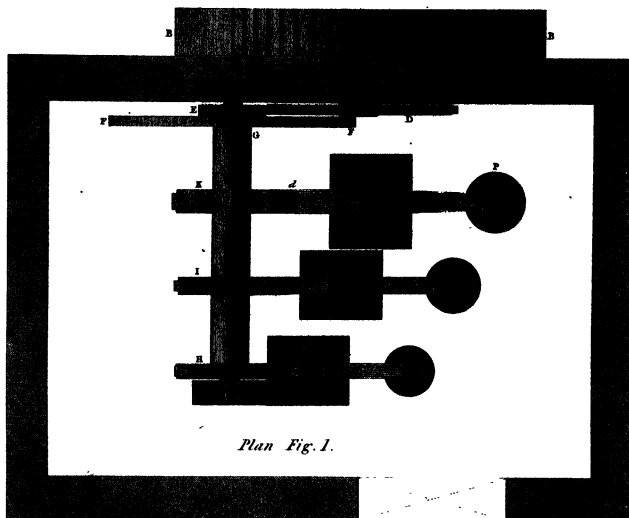


STEEL CONVERTING FURNACE.



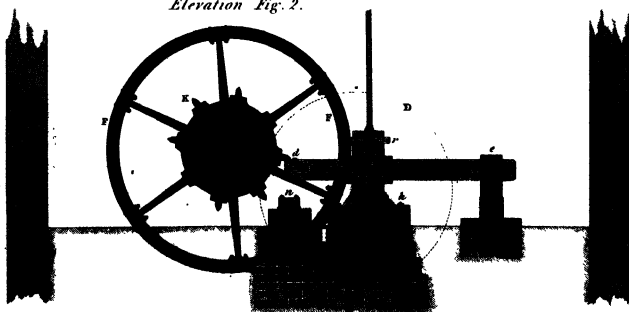
IRON MANUFACTURE.
MILL FOR TILTING STEEL,
by M^r Smeaton.

PLATE VIII.



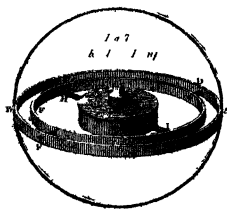
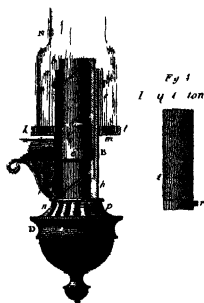
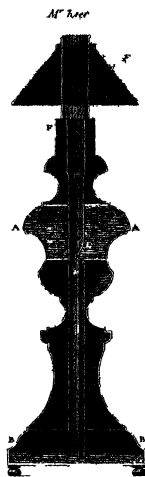
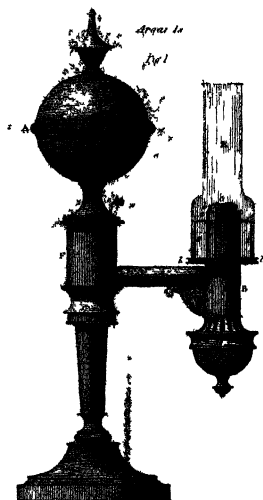
Plan Fig. 1.

Elevation Fig. 2.



LAMPS.

11111



LAMPS.

PLATE II.

Hydro Pneumatic Lamp by R. W. King.

Fig 1

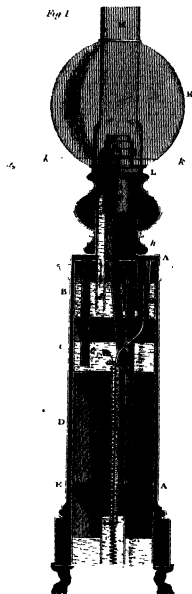


Fig 2



Fig 3



Fig 4



Fig 5

McParton's Lamp.

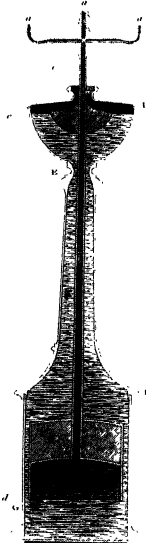
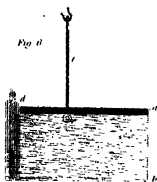


Fig 6



Potter's Automaton Lamp.

Fig 7

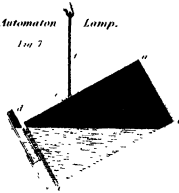
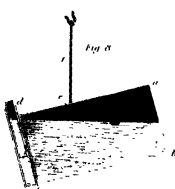


Fig 8



LATHE.

by M. H. Maundslay

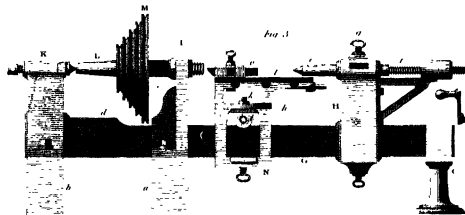
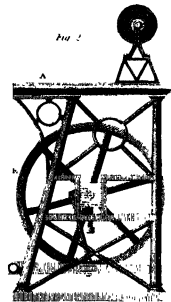
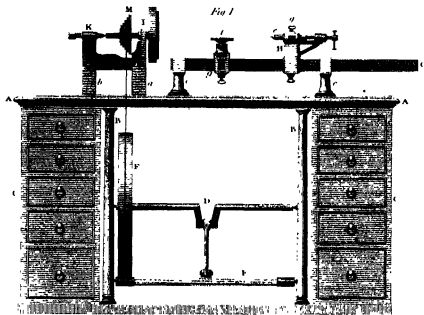


Fig 4

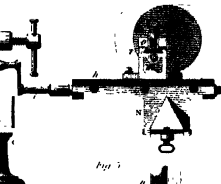


Fig 5

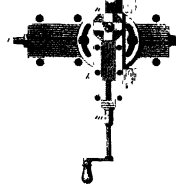


Fig 6

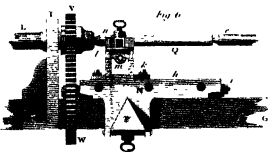


Fig 7



Fig 8

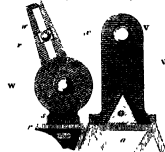
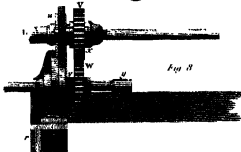
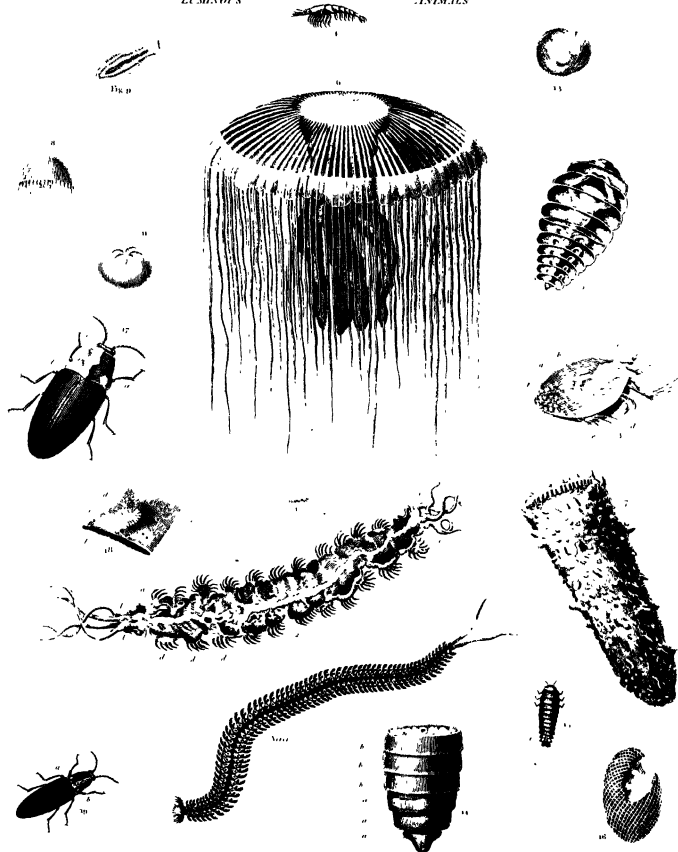


Fig 10



LUMINOUS LIGHT. ANIMALS.



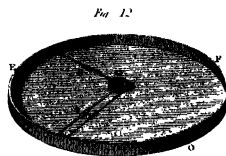
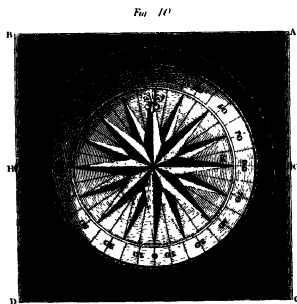
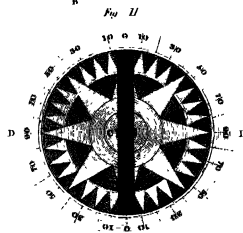
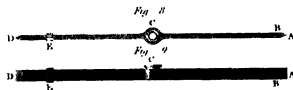
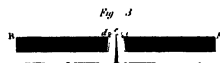
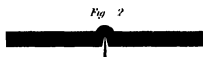
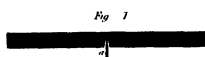
LITTLE HOUSE on the Reddy Stone Rock.



MAGNETISM.

COMPLISS.

PLATE I



MAGNETISM. COMPASS.

PLATE II.

Fig. H.

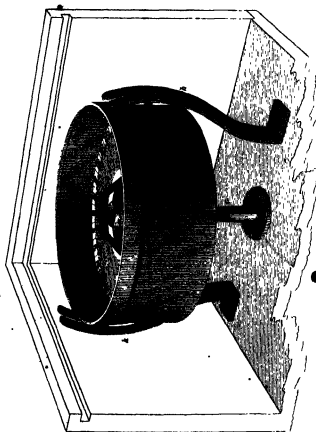


Fig. B.

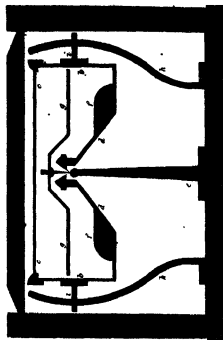


Fig. I.

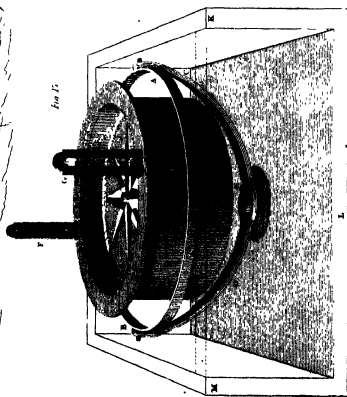
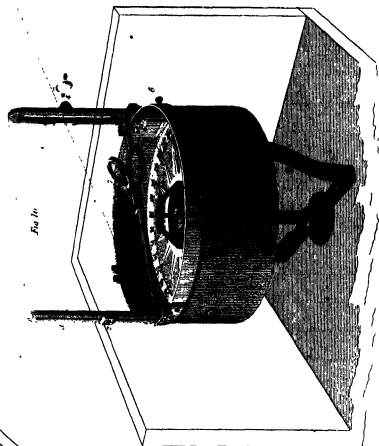


Fig. J.



MAGNETISM.

VARIATION COMPASS.

PLATE III.

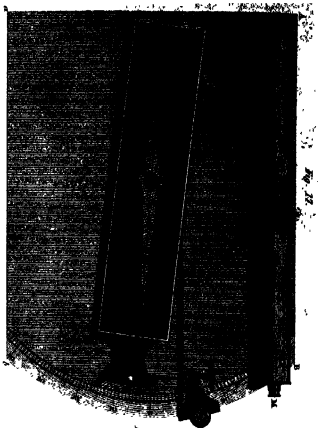


Fig. 25.



Fig. 26.



Fig. 27.

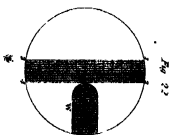


Fig. 28.



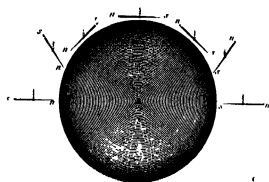
Fig. 29.

Published by the U.S. Government Printing Office, Washington, D.C.

Diagram of a 1871 model.

PLATE II

Page 23



Lee, S. L.

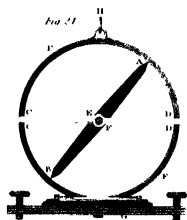


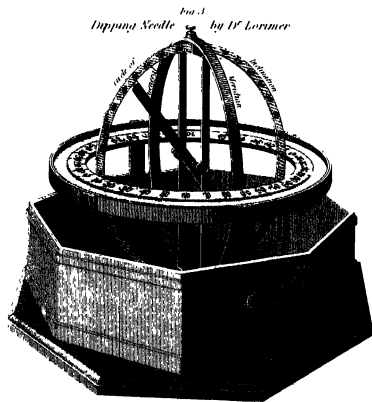
Fig. 25



Fig. 20i



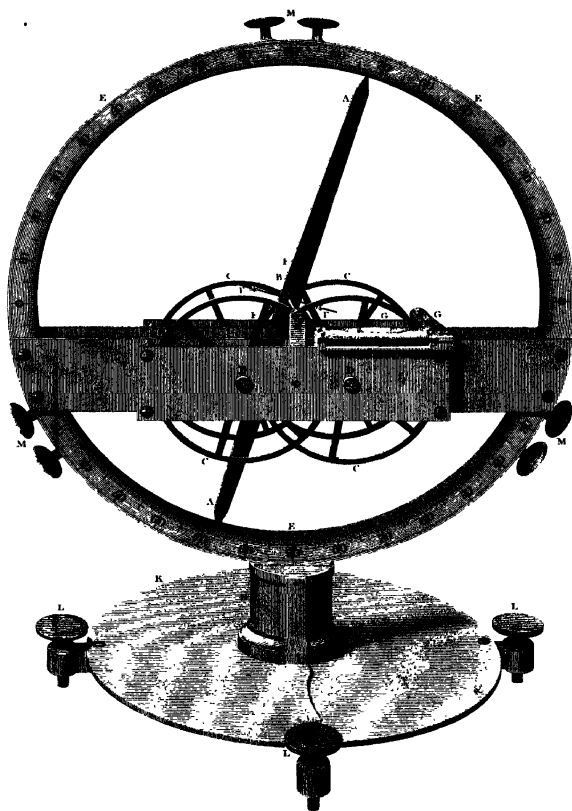
404 28



MAGNETISM.

PLATE I.

Dipping Needle made by M^r. Adair for the Board of Longitude, on the Plan of the Rev^d. M^r. Mitchell



MAGNETISM. MILNET

Fig. 1



Fig. 2



Fig. 3

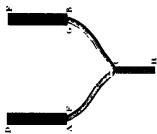


Fig. 4



PLATE VII

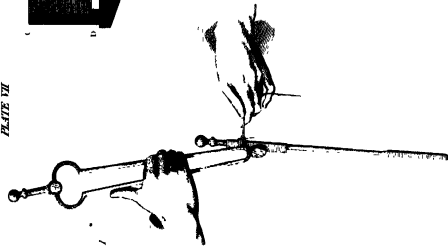


Fig. 1



Fig. 4

Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



MAGNETISM.

MISCELL

PLATE VII



Fig. 2

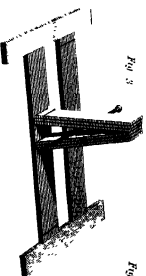


Fig. 3

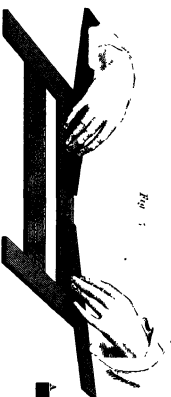
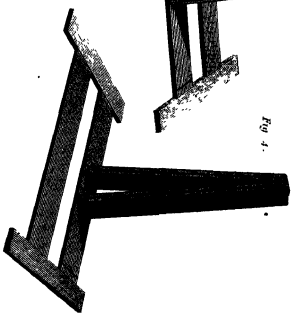


Fig. 5

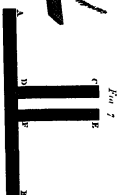


Fig. 7



Fig. 6

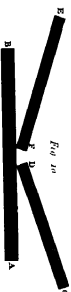


Fig. 10

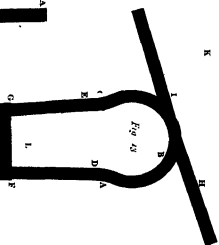


Fig. 13

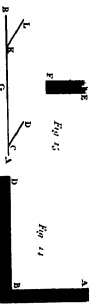


Fig. 15



Fig. 14

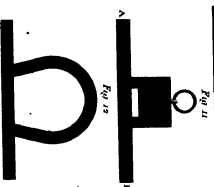


Fig. 12

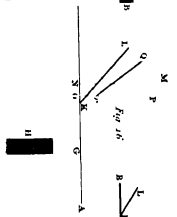


Fig. 16

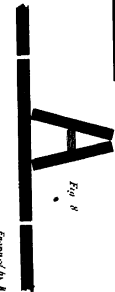


Fig. 8

Published under the authority of the Committee on the Magnetism of the Human Body, and the Committee on the Magnetism of the Human Body.

Approved by the Council.

MASONRY. ARCHES

PLATE II

PLANO-CYLINDROIDIC ARCH

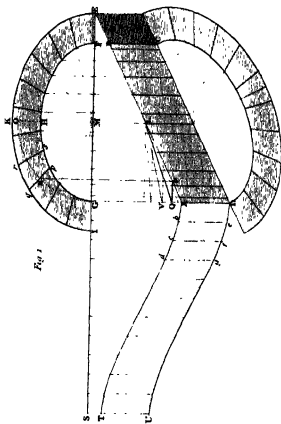


Fig. 1

PLANO-CYLINDRIC ARCH

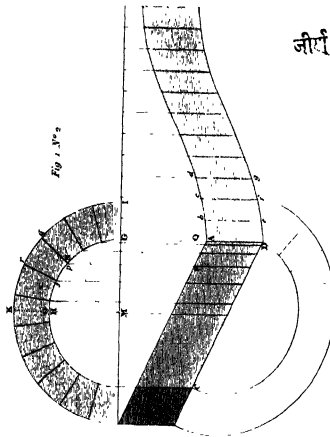


Fig. 2

CYLINDRO-CYLINDRIC

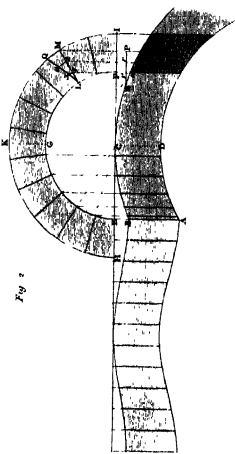


Fig. 3

CYLINDRO-CYLINDROIDIC

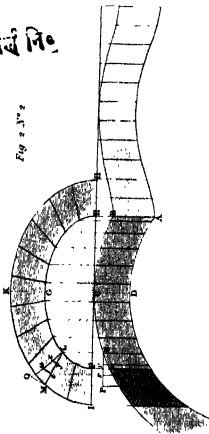
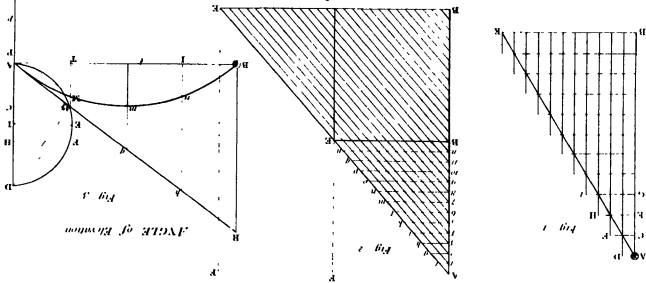
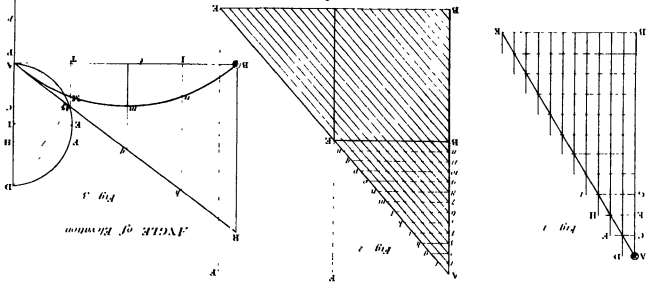
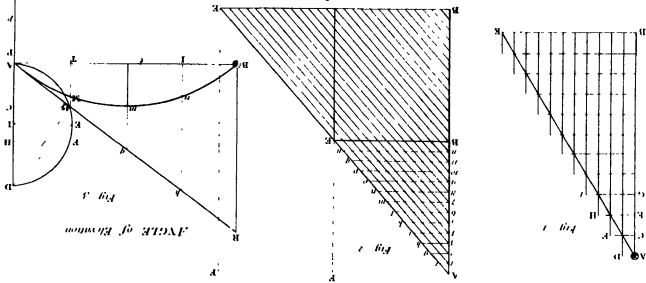
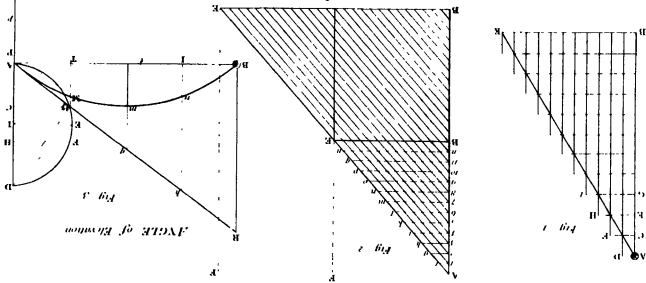
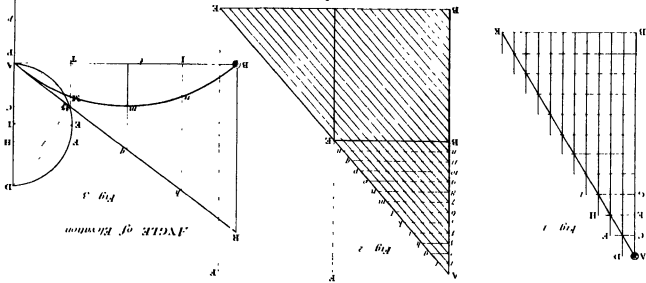
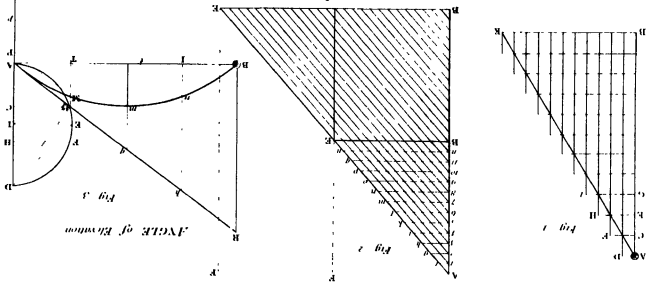
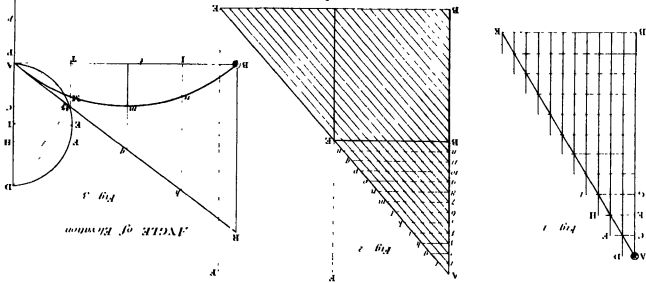
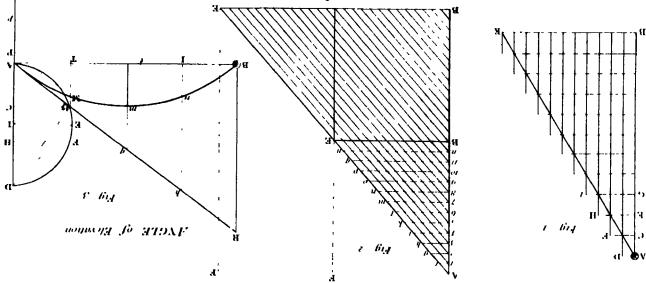
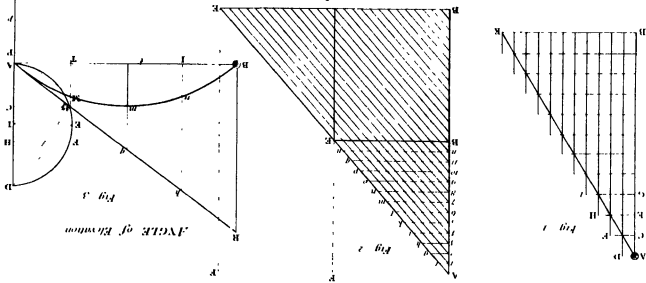
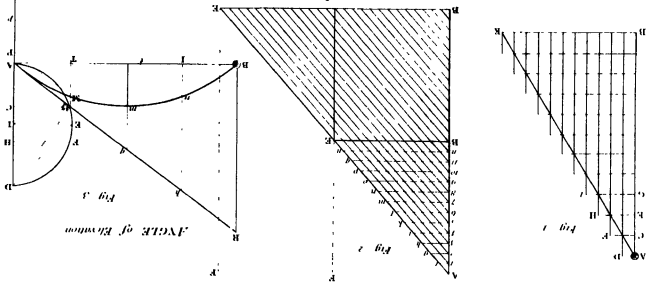
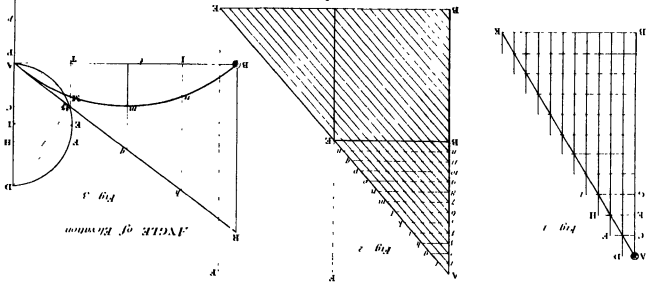
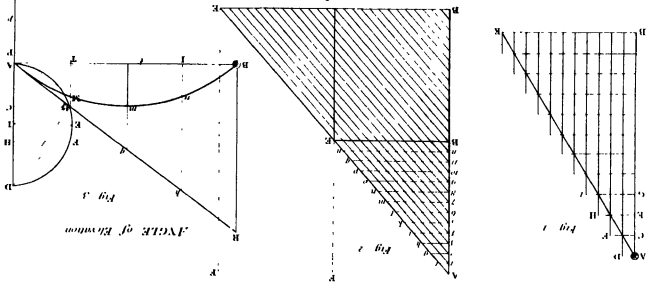
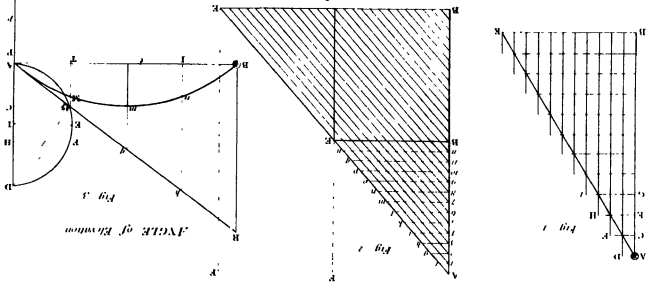
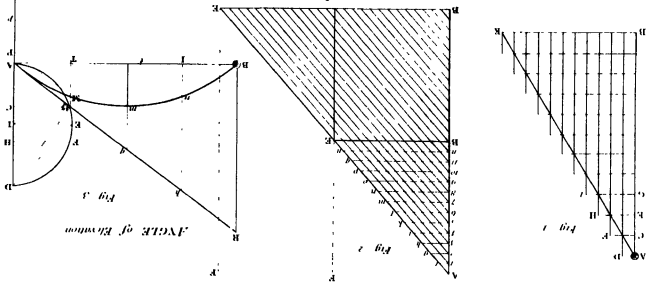
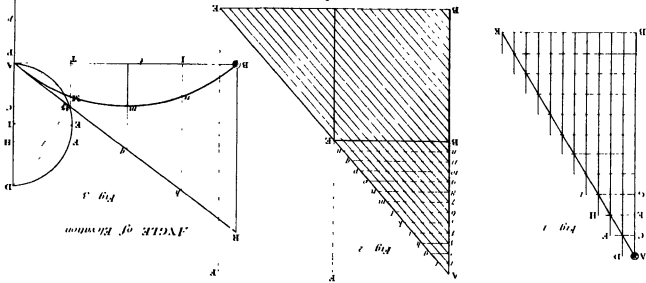
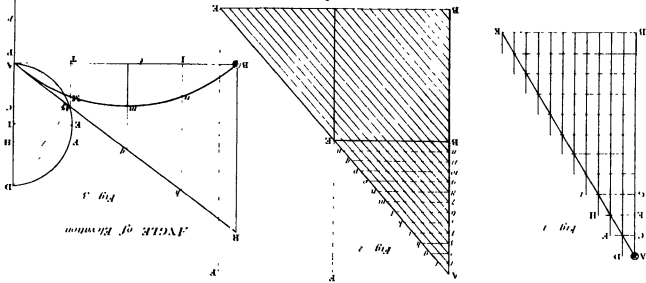
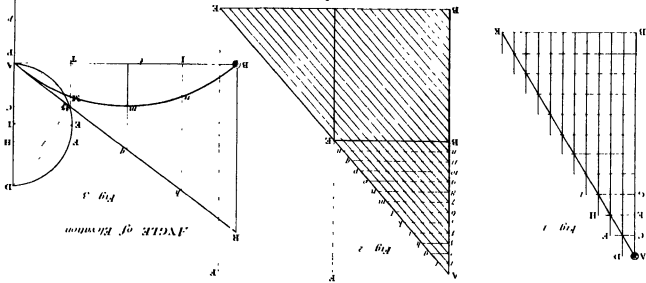
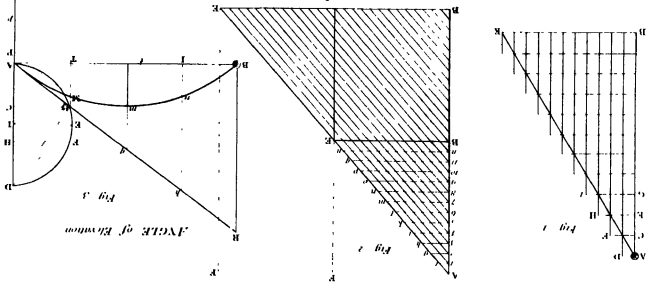
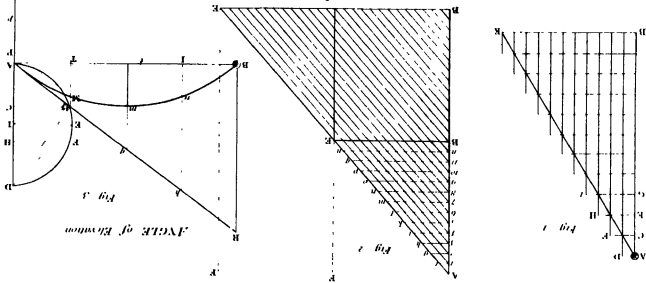
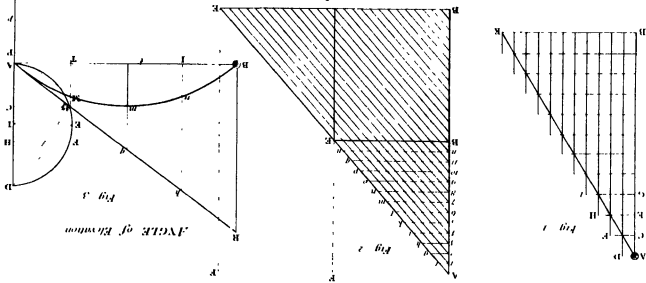
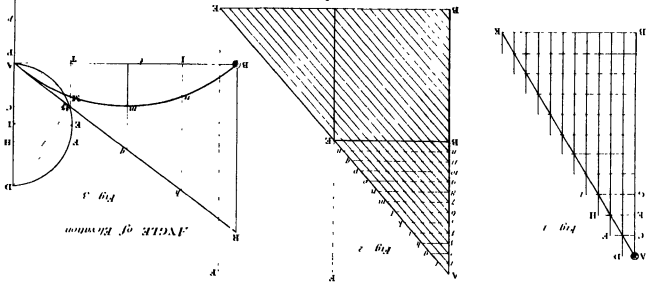
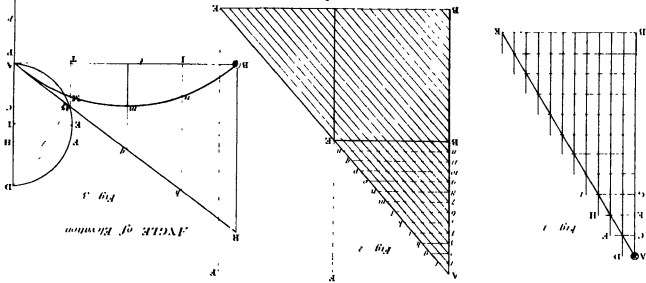
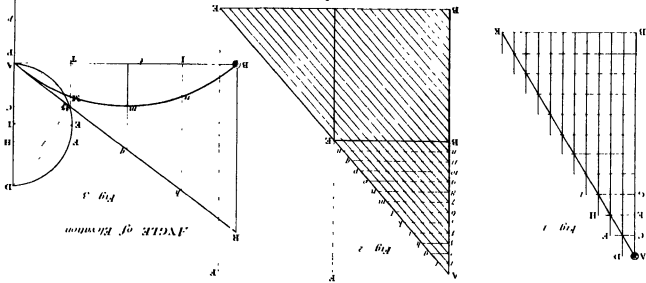
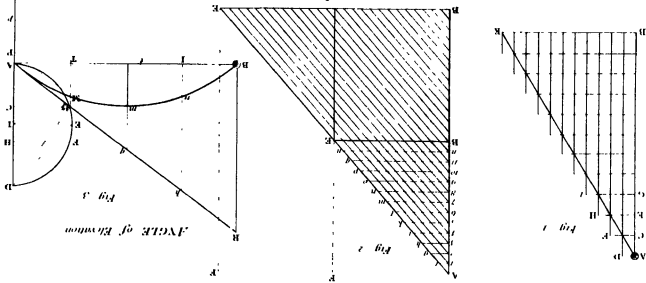
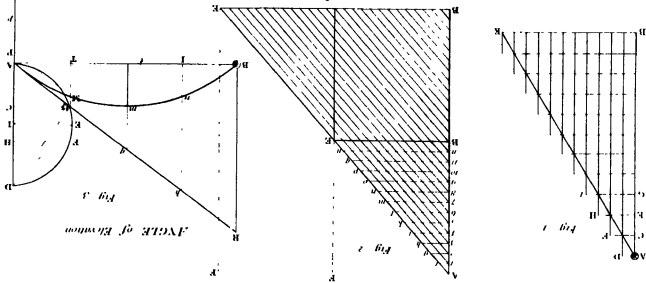
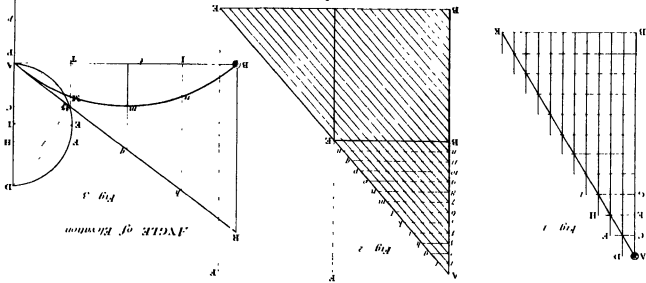
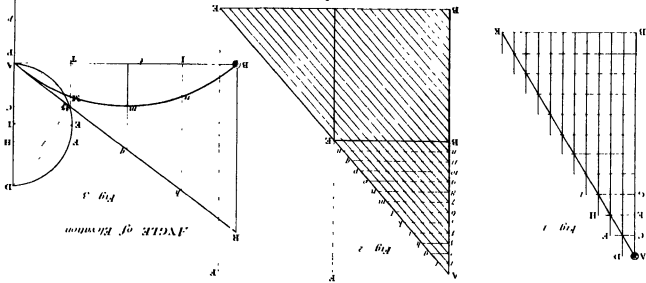
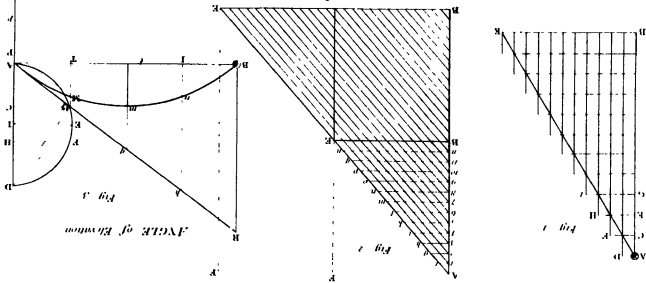
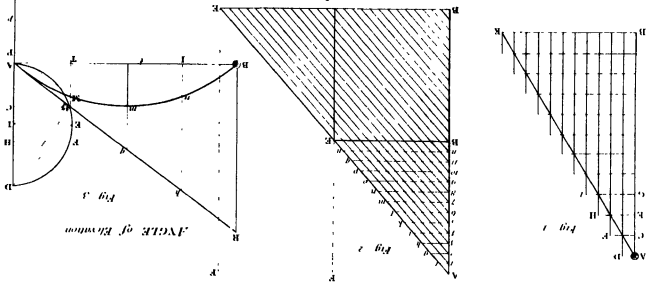
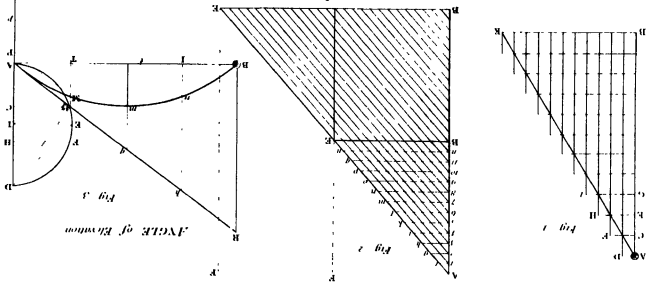
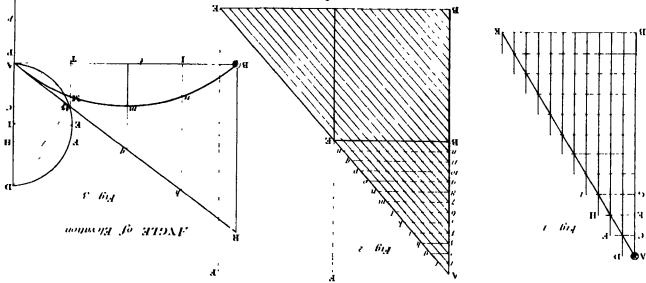
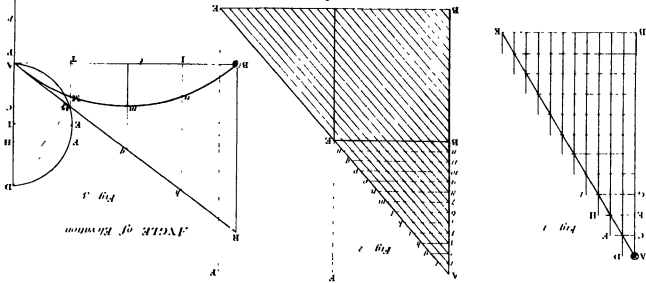
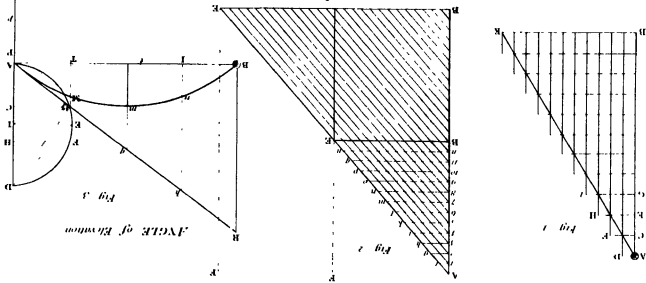
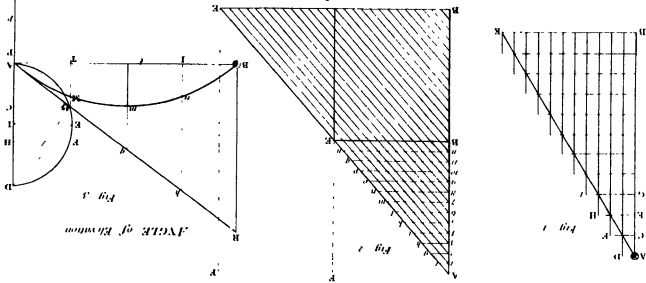
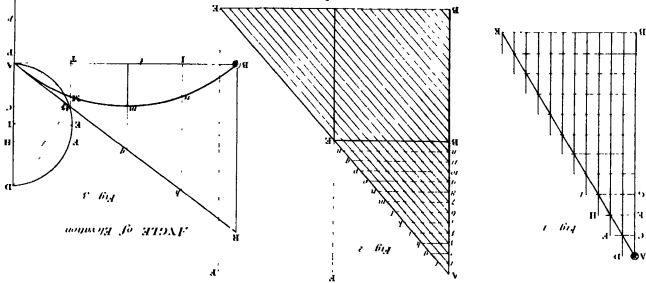
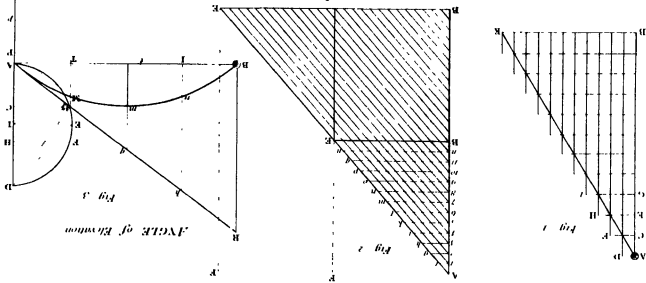
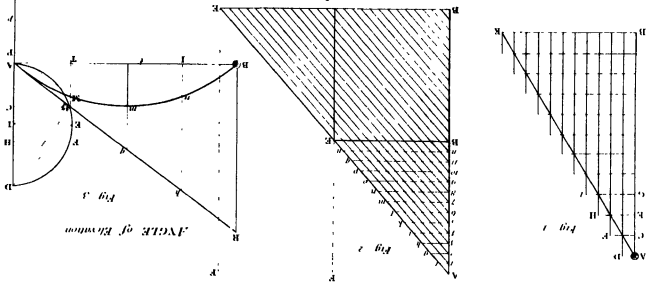
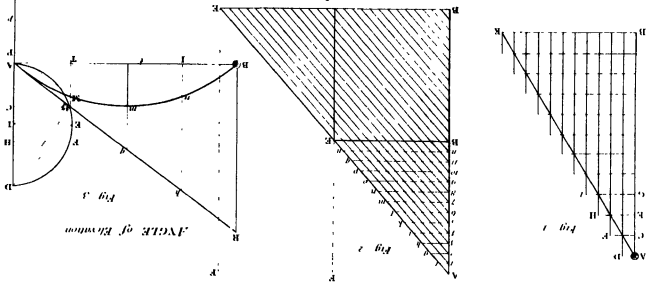
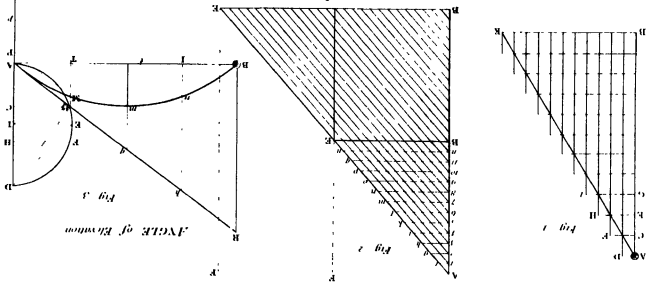
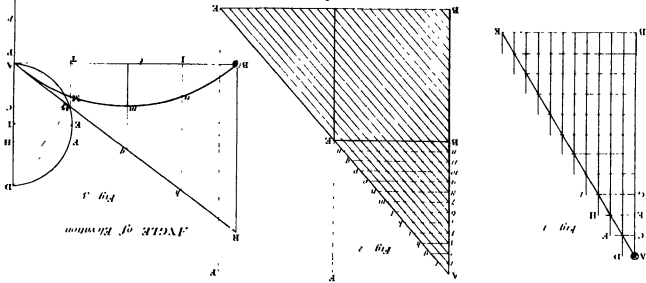
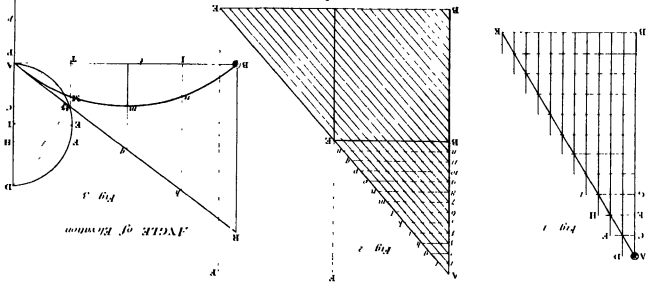
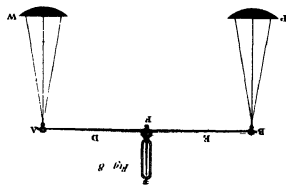
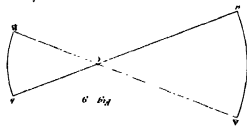
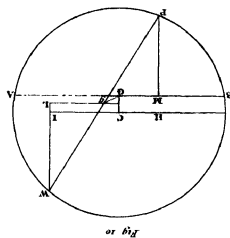
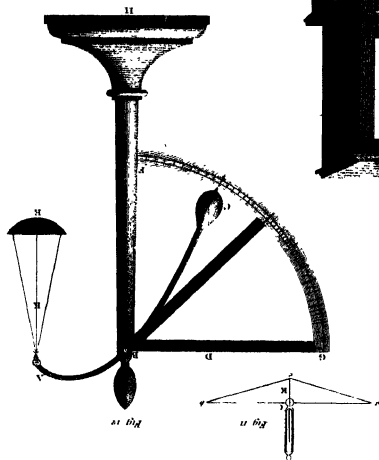
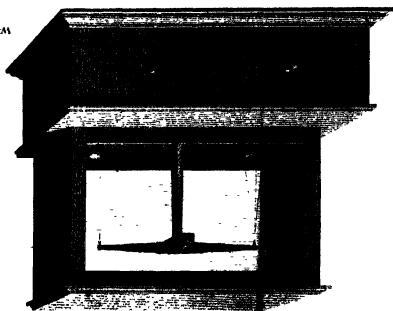
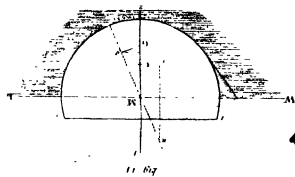


Fig. 4

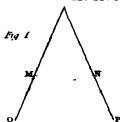
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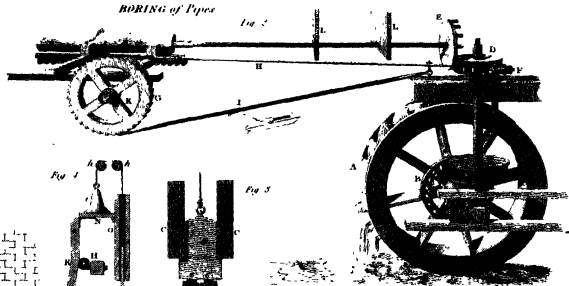
ANGULAR MOTION

Fig 1



BORING of Pipes

Fig 2



Smoke-JACK

Fig 10

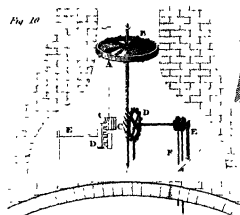


Fig 4

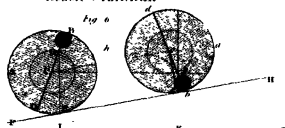


Fig 5



Double CYLINDER

Fig 6



CRAB

Fig 7



LEVER

Fig 11

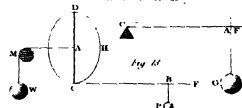


Fig 12

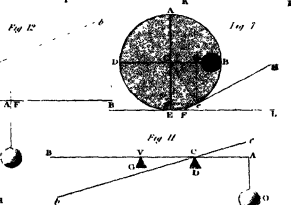


Fig 9



Fig 8



PROJECTILES

Fig 13

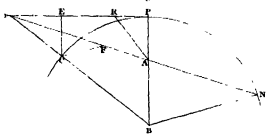


Fig 14

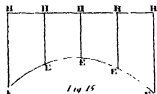


Fig 15

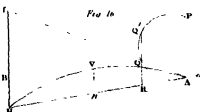
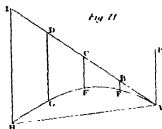
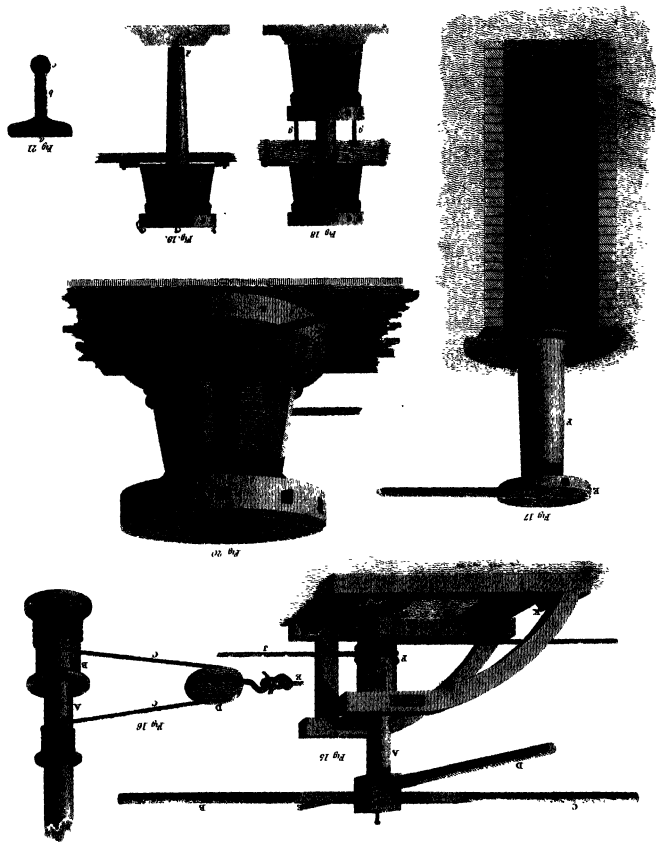
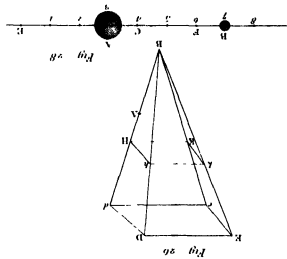
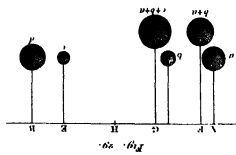
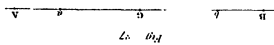
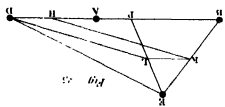
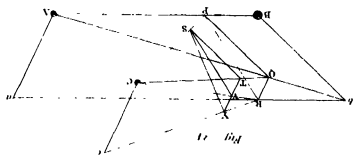
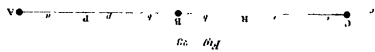
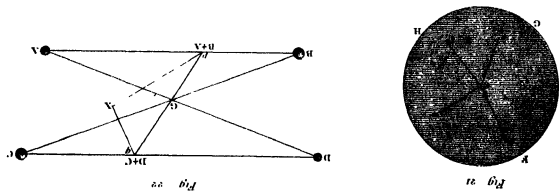


Fig 16







Published at the St. Louis, Mo., by Louisian, Stuart Reed and Gene Patterson, New

Rem: Remise de 1000 \$ par semaine.

MECHANICS.

CENTER OF GRAVITY.

PLATE V.

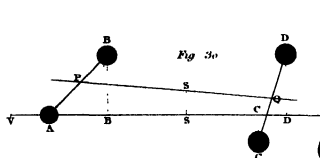


Fig. 30

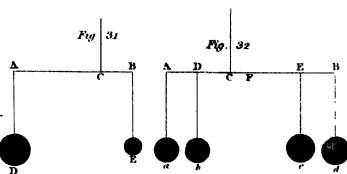


Fig. 31

Fig. 32

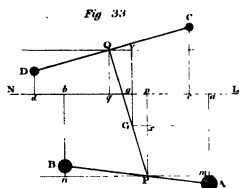


Fig. 33

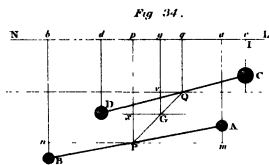


Fig. 34

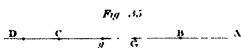


Fig. 35

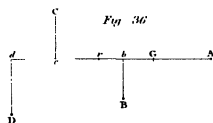


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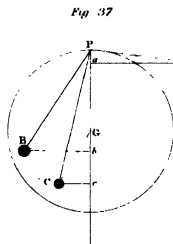


Fig. 37

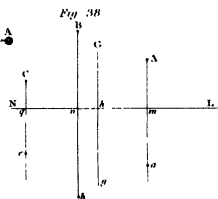


Fig. 38

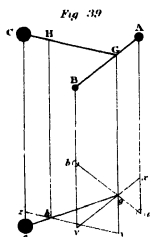


Fig. 39

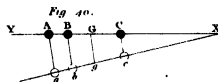
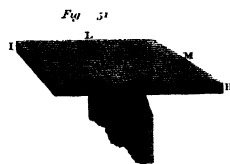
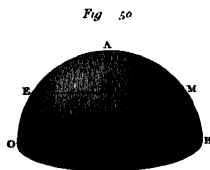
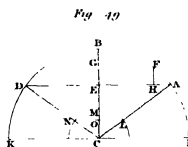
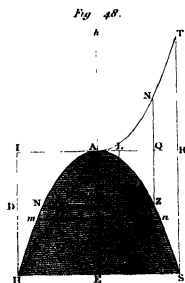
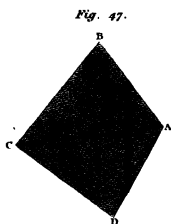
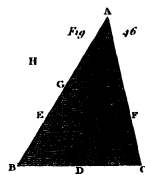
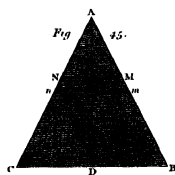
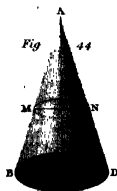
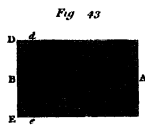
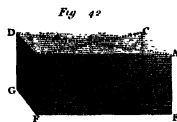
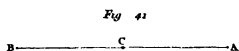


Fig. 40

MECHANICS.

PLATE IV

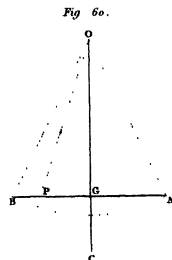
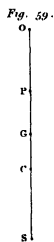
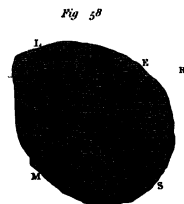
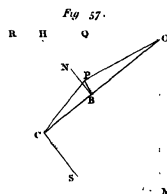
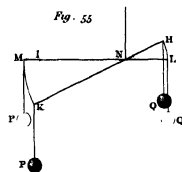
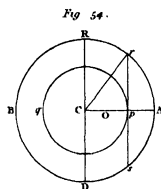
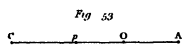
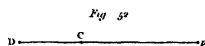
CENTER OF GRAVITY.



MECHANICS.

PLATE VII. 1X

CENTER OF GYRATION, OSCILLATION &c.

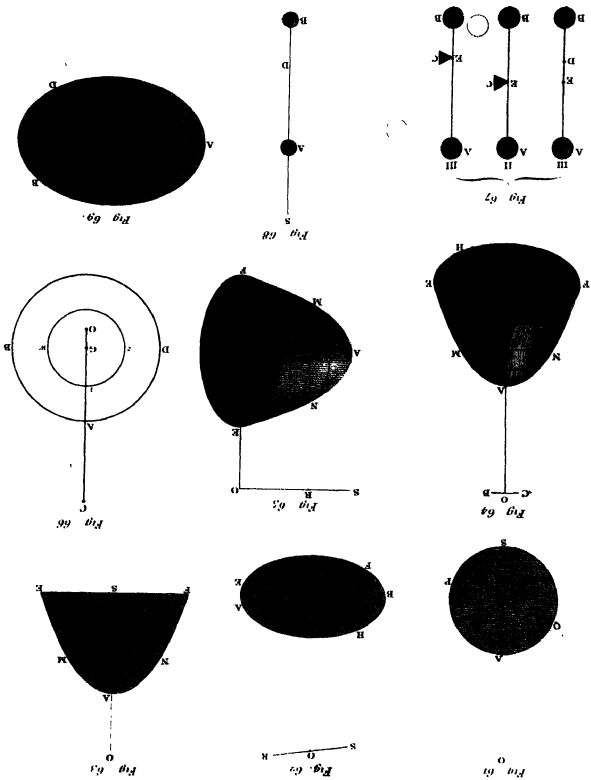


MECHLING'S.

ENTER OF OSCILLATION AND CENTER OF PERTURBATION.

III.1.3.1

XI



Published as the - 67th anniversary of the death of the author.

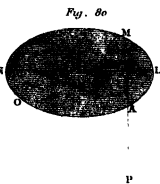
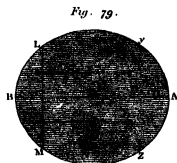
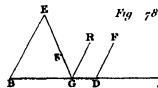
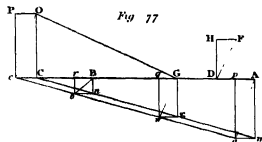
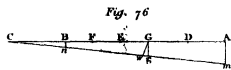
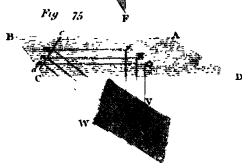
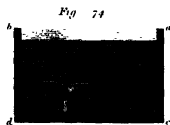
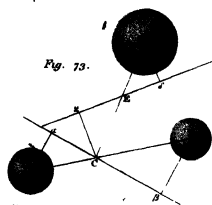
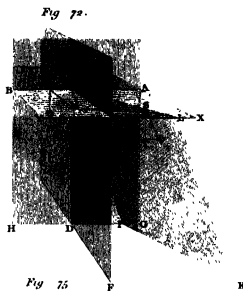
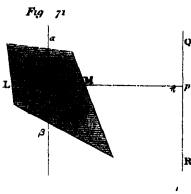
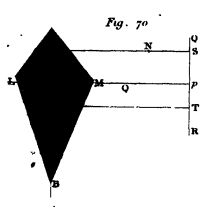
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144007

MECHANICS.

PLATE IX

CENTER OF POSITION, OF PRESSURE, OF ROTATION &c.



MECHANICS.

PLATE X

CENTRAL, CENTRIFUGAL, AND CENTRIPETAL FORCES.

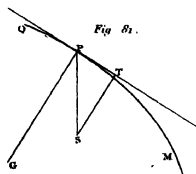


Fig. 81.

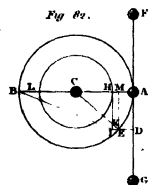


Fig. 82.

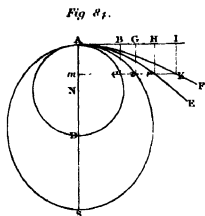
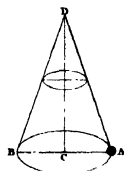


Fig. 84.

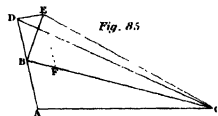


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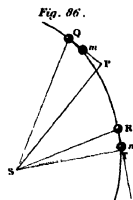


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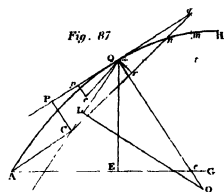


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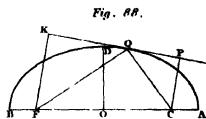


Fig. 88.

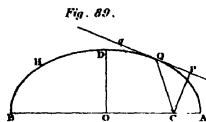


Fig. 89.

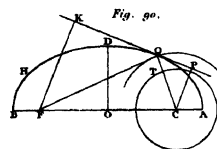


Fig. 90.

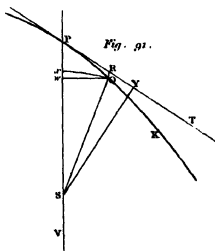


Fig. 91.

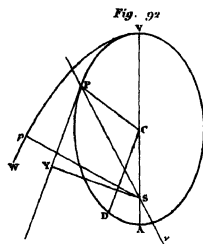


Fig. 92.

MECHANICS.

CENTRIFUGAL MACHINE AND CENTROBARYC METHOD.

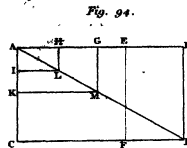
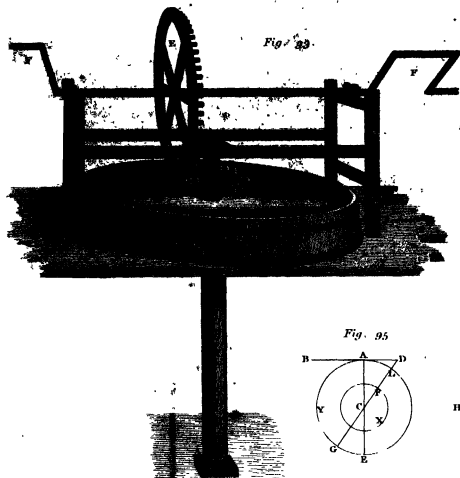


Fig. 96.

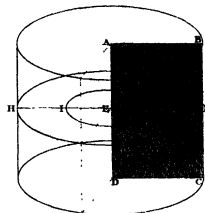


Fig. 95.

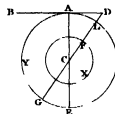


Fig. 97.

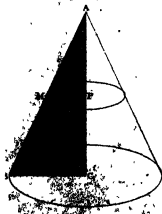
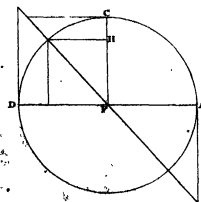


Fig. 98.



Fig. 99.



MECHANICS.

PLATE VII

CHAINS.

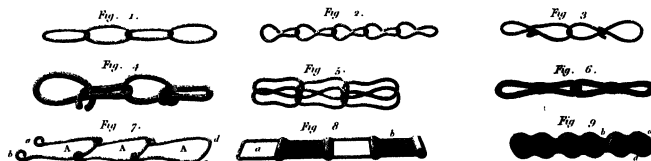


Fig. 10.
CLAY MILL.

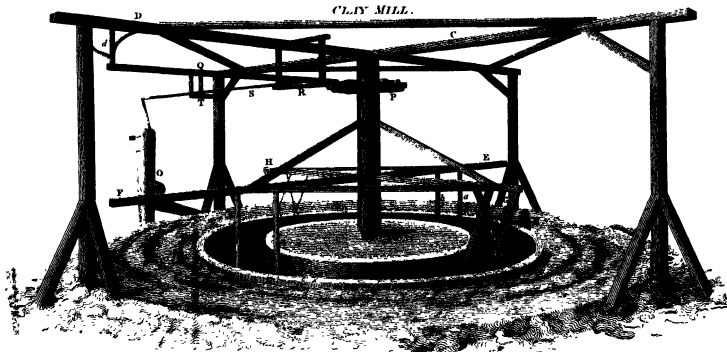
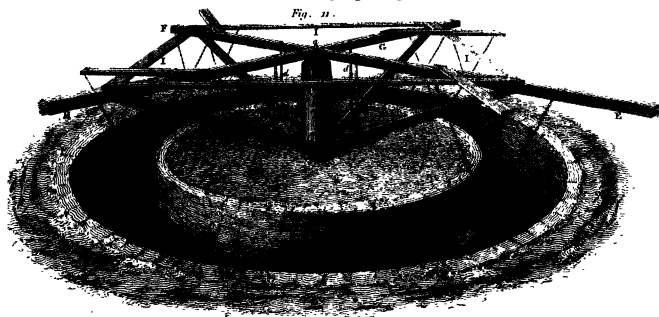


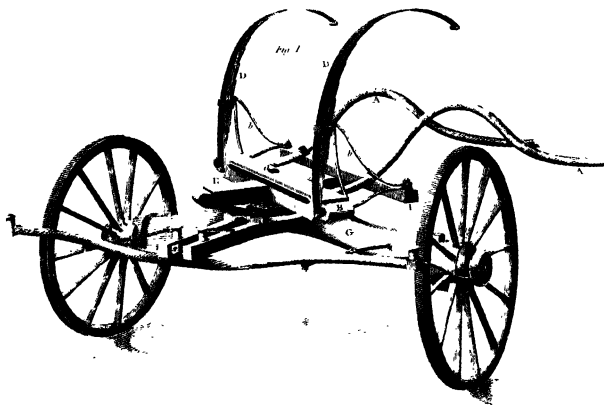
Fig. 11.



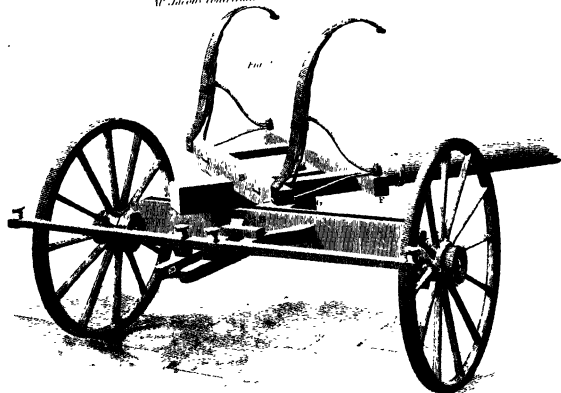
MECHANICS.
COACH

PLATE III

View of the fore wheels of a team-tracked Carriage



View of the fore wheels of a team-tracked Carriage



MECHANICS.

COAL MEASURING.

PLATE XIV.

Fig 1

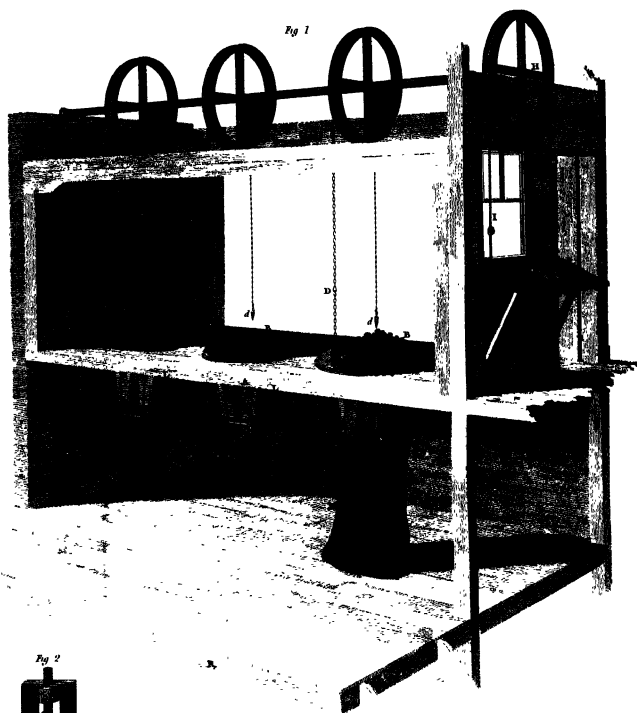


Fig 2



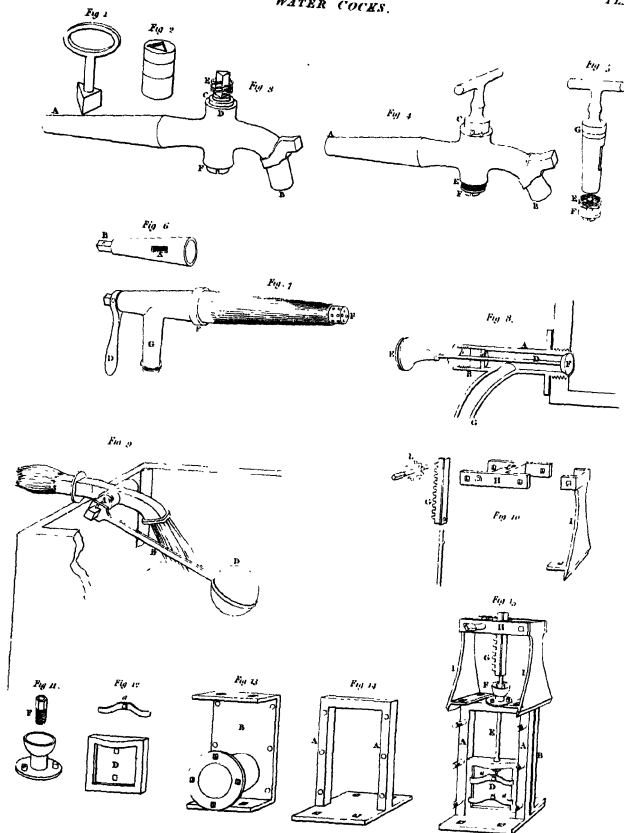
Ferry Jan" delin

Published as the Act directs, 1840, by Longman, Hurst, Roe & Co., Stationers, Fleet Street, London.

Engraved by Wilson Lowry

MECHANICS. WATER COCKS.

PLATE III.



Wm. Jones delin.

Published as the Act directs after by Longman, Hurst, Rees, Orme & Brown Stationers near

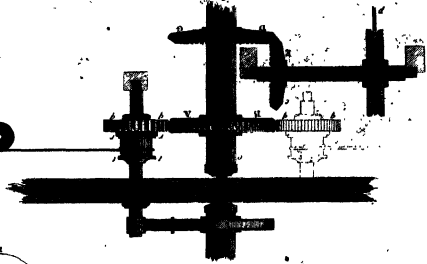
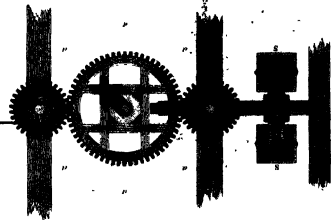
Entrance to St. Dunstons.

MECHANICS.

Prongs Condenser of Forces.



Plans



Profile View.



Fig 2

Elevation

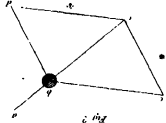


Fig 3

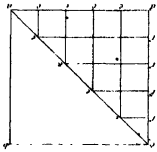


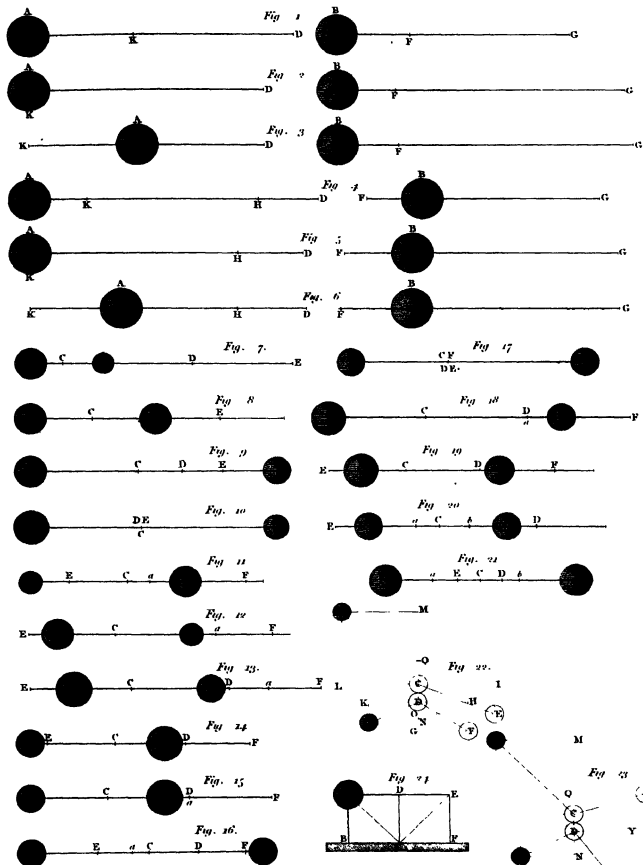
Fig 4

Composition of Motion

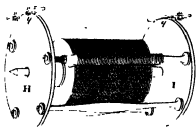
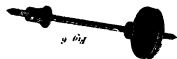
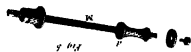
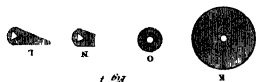
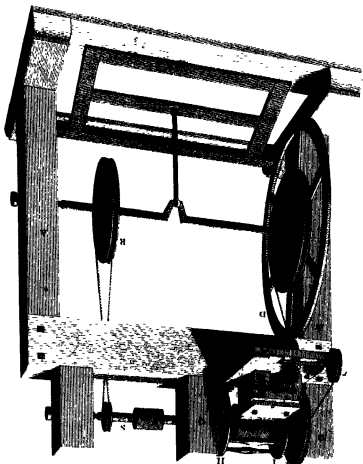
MECHANICS.

PLATE VI

COLLISION



MECHANICS.
FORM MAKING.



உறுதி உறுதி

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20. *Answer* **100%**

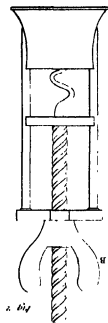


Fig. 2.

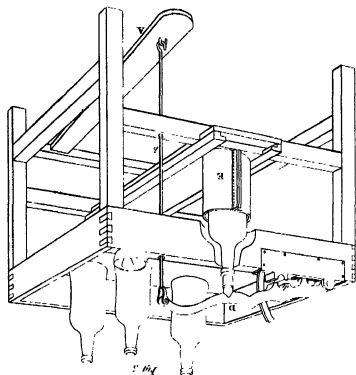


Fig. 3.

Fig. 3. Machine.

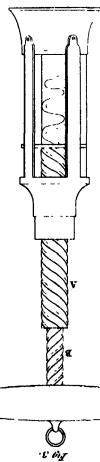


Fig. 5.

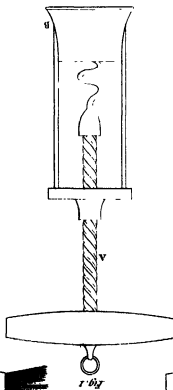


Fig. 1.

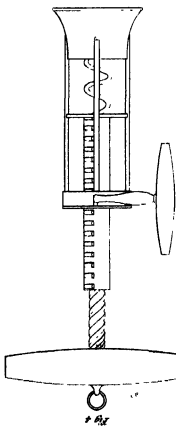


Fig. 4.

MECHANICS.

PLATE XVII.

MECHANICS.

CRANES

by M^r Ferguson.

PLATE XVIII

Fig. 2.

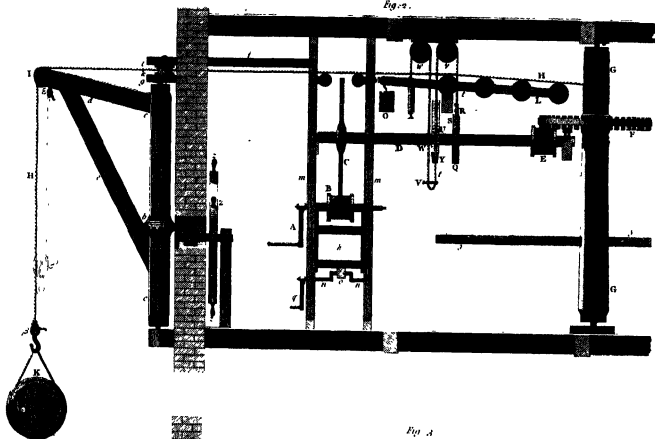
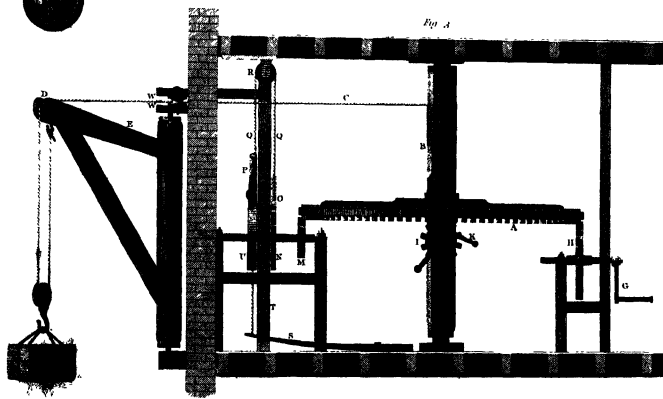
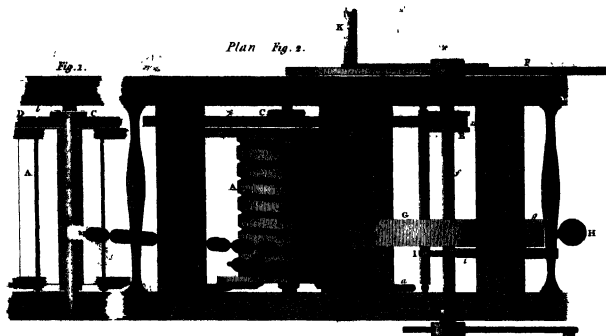


Fig. 1.

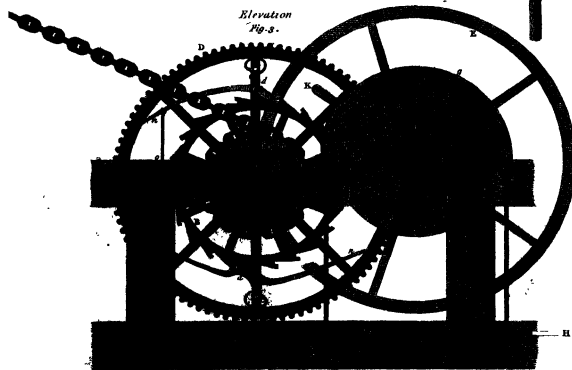


MECHANICS.
CRANES.

PLATE XI



MR SMEATON'S design for a CRANE, for the Wool Quay, Custom House, London. 1789.



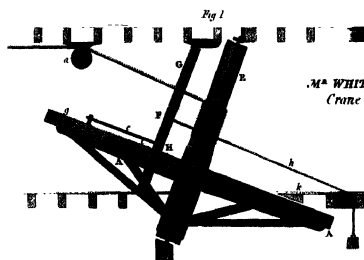
Scale of Inches.

Reproduced by permission from the Original Drawings in the possession of Sir Joseph Banks Bt. by J. Horne Junior.

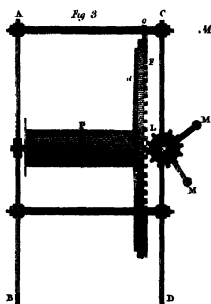
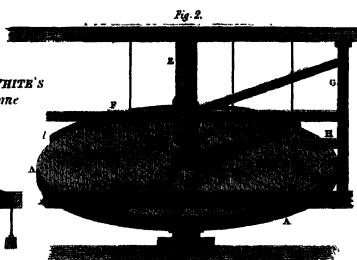
Engraved by Wilson Lowry

MECHANICS.
CRANES.

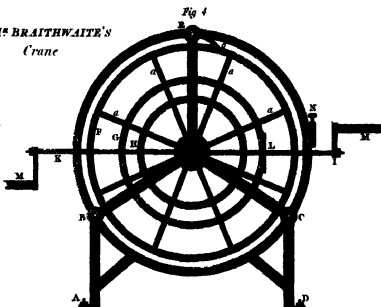
PLATE XX.



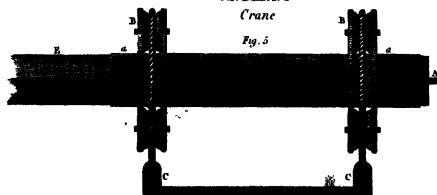
M^r WHITE'S
Crane



M^r BRAITHWAITE'S
Crane

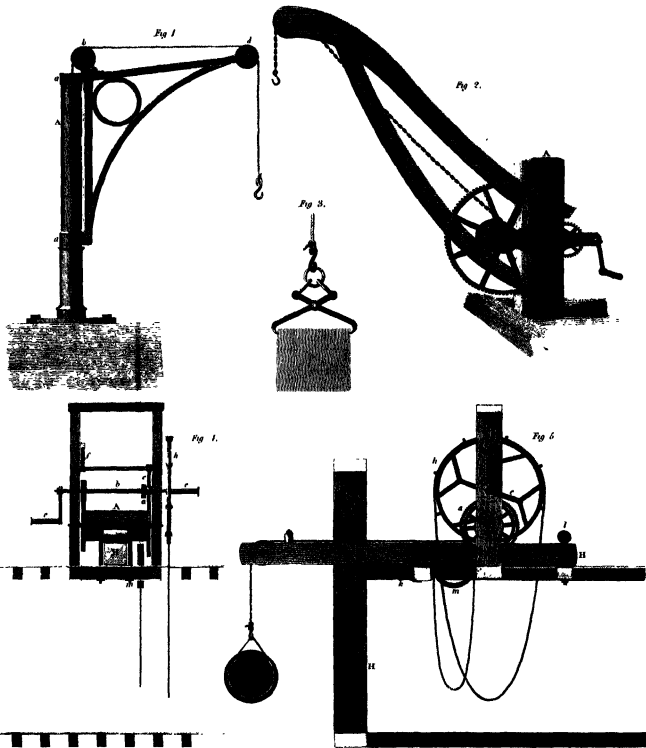


M^r DIXON'S
Crane



MECHANICS.
CRANES

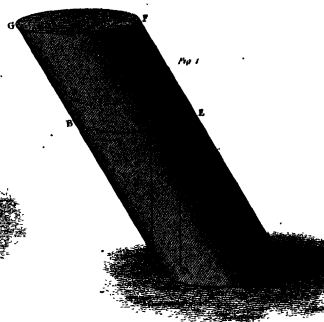
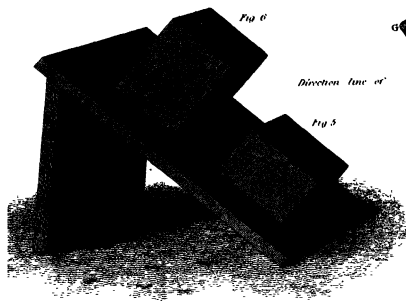
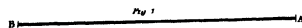
PLATE XXI.



MECHANICS.

PLATE XXII & XXIII

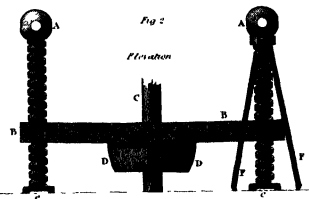
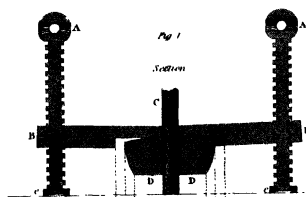
DIRECTION of Motion



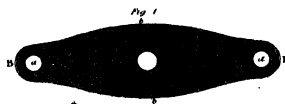
MECHANICS.

W. H. Mills Machine for DRAWING out Ship's Bolts

PLATE XXIII



Plan of the lower Side



Plan of the upper Side

MECHANICS.

Machine for boring (slabbers at the Edison Iron Foundry, made by M. Duran

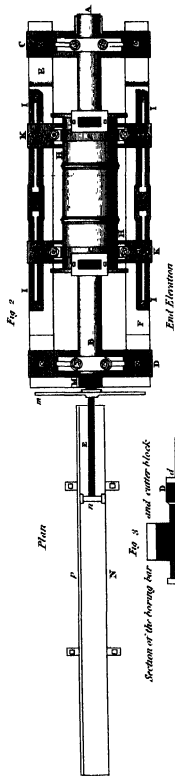
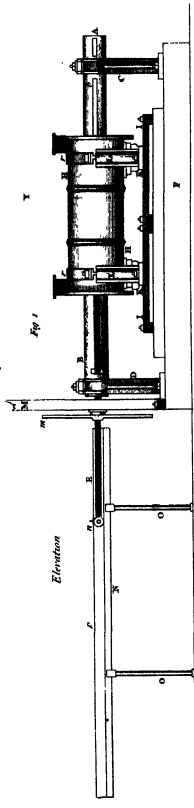
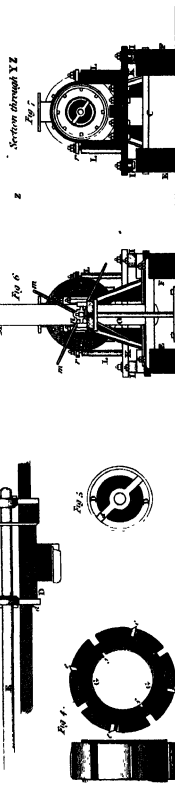
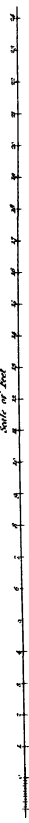


Fig. 3. Section of the boring bar and cutting block.



Scale of feet



PLATE

Fig 1



Fig 2



Fig. 3



Fig. 4



Fig 5



Fig. 6.



14

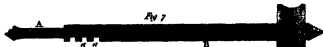


Fig. 4

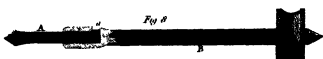


Fig. 9

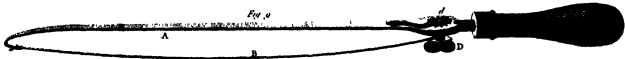


Fig 20

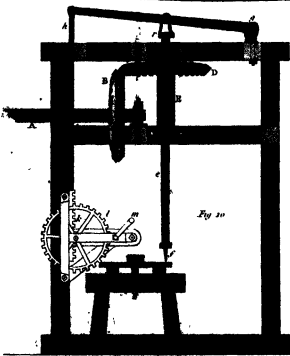
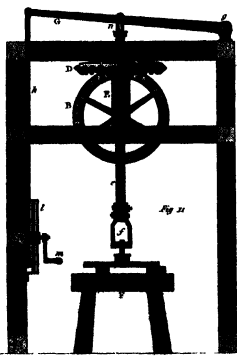
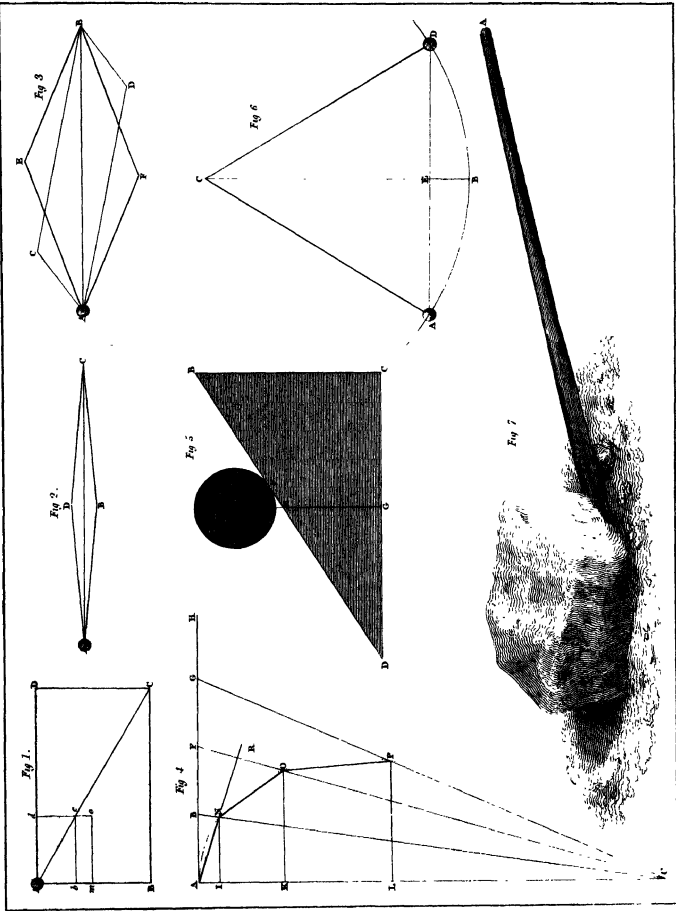


Fig. 21



MECHANICS.
DYNAMICS.

PLATE XVI.



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Engraved by H. L. Lang.

MECHANICAL. DYNAMOMETERS.

FOR MEASURING THE FORCE OF DRAUGHT.

PLATE XXVI.

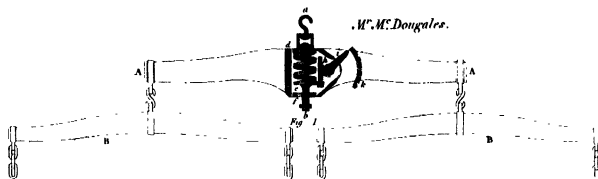


Fig 3

Mr. Salmons contrivance for determining the force required to work a Mill.

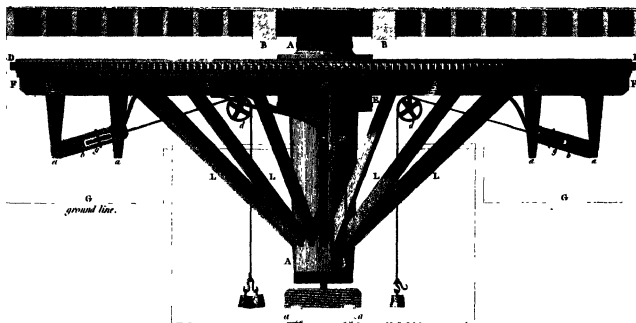
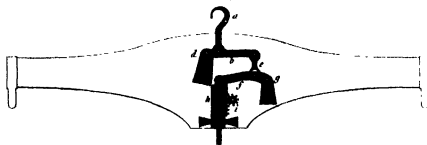


Fig 2

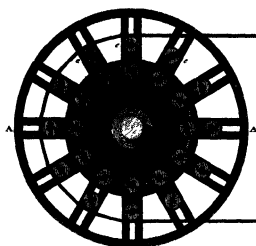
Mr. Salmons Dynamometer.



MECHANICS.
EXPANDING RIGGERS.

PLATE XXV.

Fig 5.



M. A. Flint.

Fig 6.

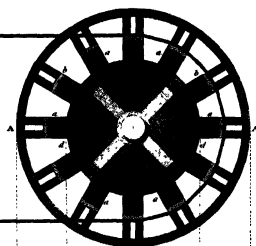


Fig 10.



Fig 11 M. Forey's

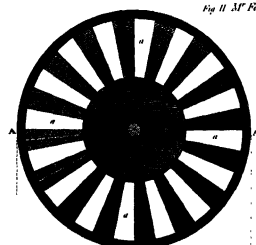


Fig 12.

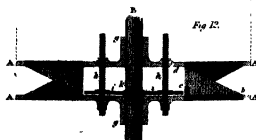


Fig 7.



Fig 8.

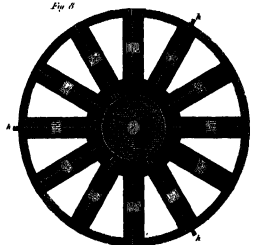
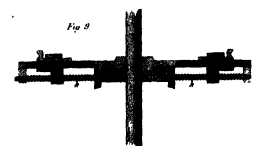


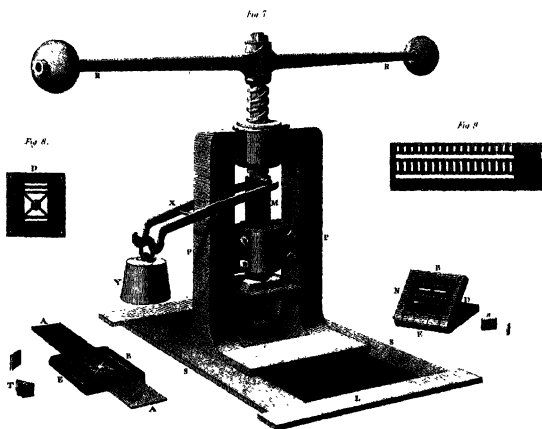
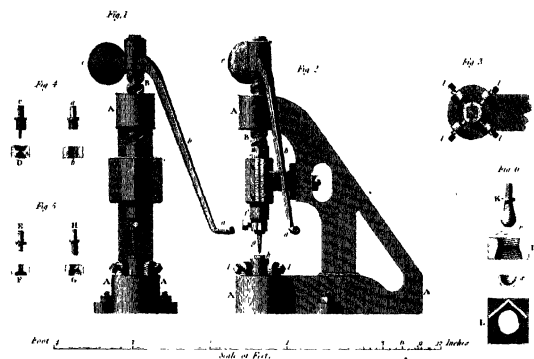
Fig 9.



MECHANICS.

FLY-PRESS.

PLATE XVII.

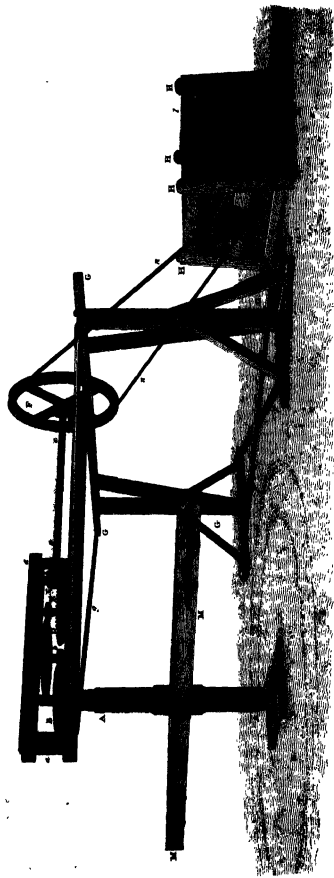


MECHANICS.

PLATE XIV.

M^r R. SALMON'S, PORTABLE THRASHING MILL.

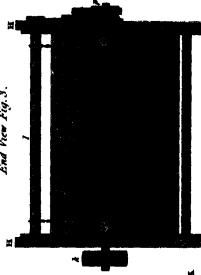
Perspective View Fig. 1.



Section Fig. 2.



End View Fig. 3.



Elevation Fig. 4.

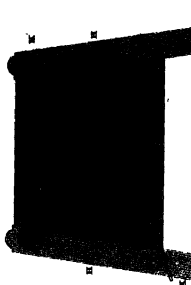


PLATE XXVIII



MECHANICS. FRICTION AND PULLING MILL

PLATE, LIII

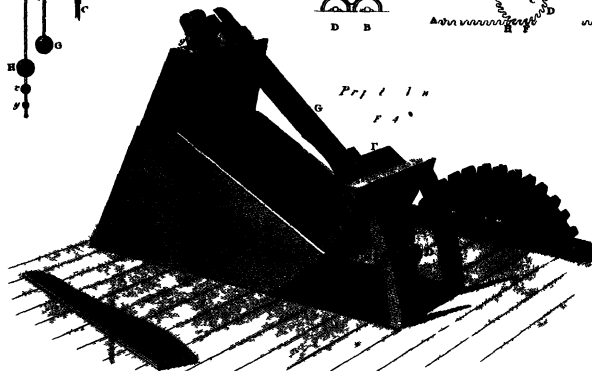
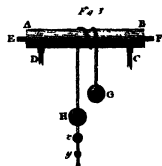


Fig. 1. The weight of the mill is 100 lbs. The weight of the mill is 100 lbs.



MECHANICS

PLATE LXX & LXXI

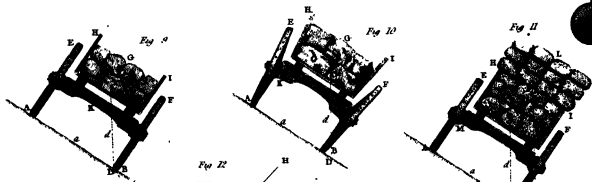
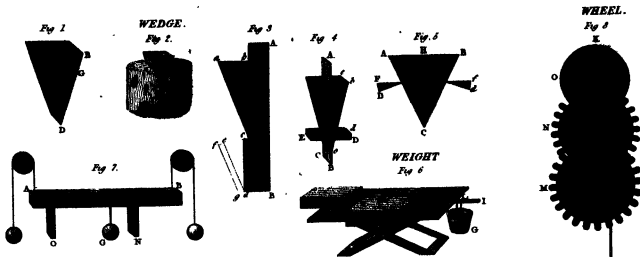


PLATE LXXI.

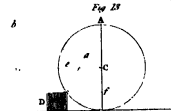
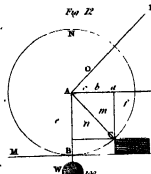
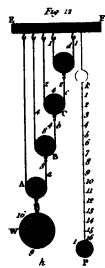


PLATE LXXI.

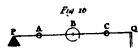
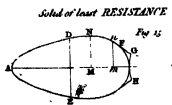
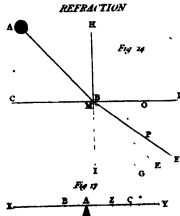
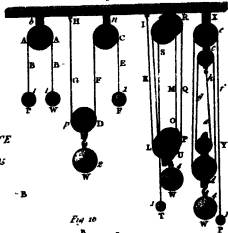
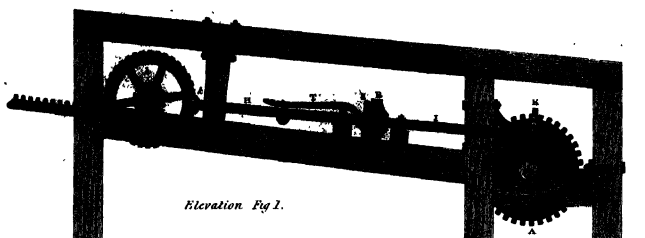


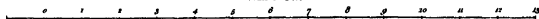
PLATE LXXI.





Elevation Fig. 1.

Scale of Feet.



Plan, Fig. 2.

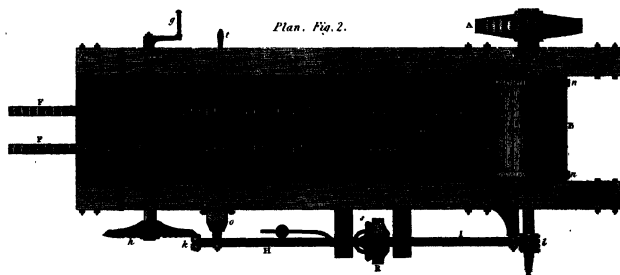
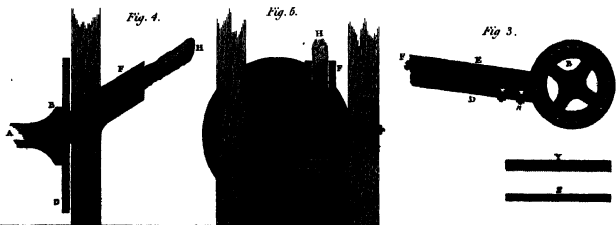


Fig. 4.

Fig. 5.

Fig. 3.



MECHANICS MECHANICAL POWERS &c.

PLATE LXXII.

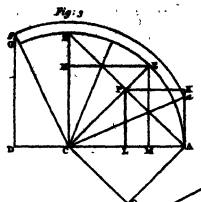


Fig. 3.

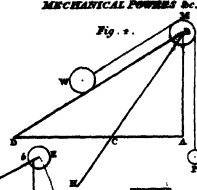


Fig. 4.

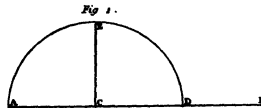


Fig. 5.

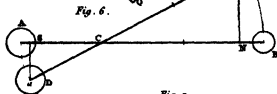


Fig. 6.

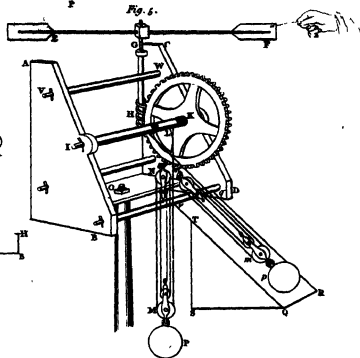


Fig. 7.

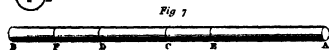


Fig. 8.

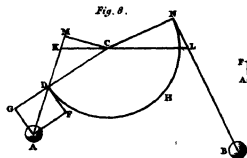


Fig. 9.

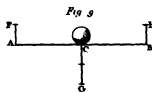


Fig. 10.

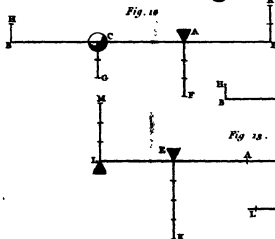


Fig. 11.

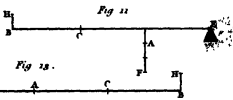


Fig. 12.

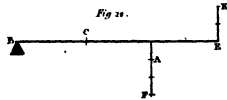


Fig. 13.

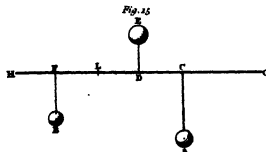


Fig. 14.

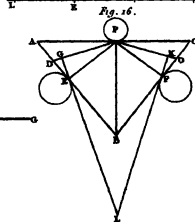


Fig. 15.

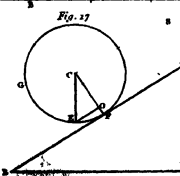


Fig. 16.

Fig. 1.

View of a
Common Breast Mill.

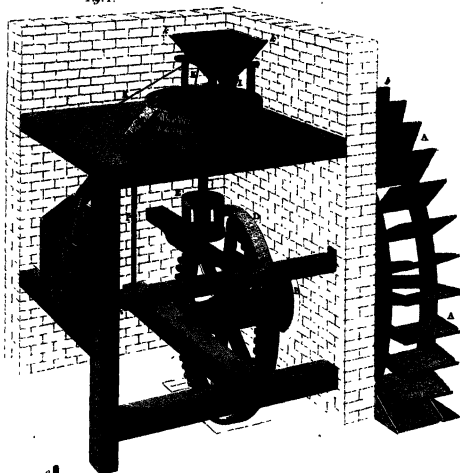
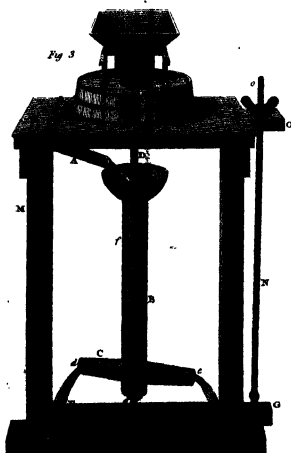


Fig. 2.



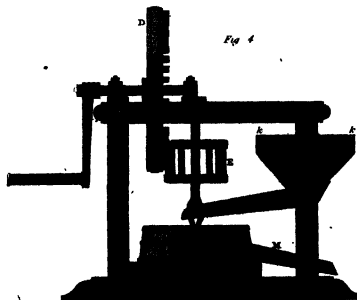
D^r Barber's Mill

Fig. 3



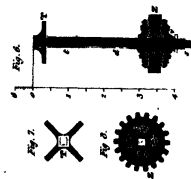
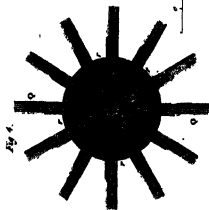
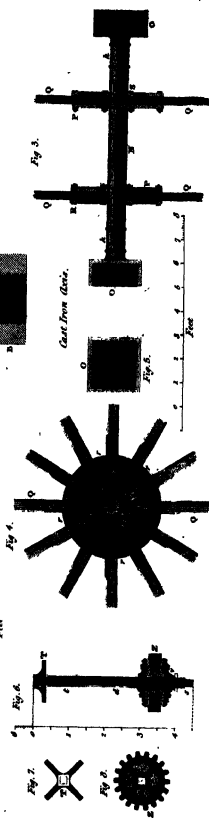
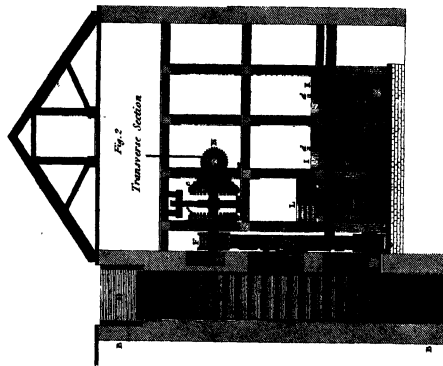
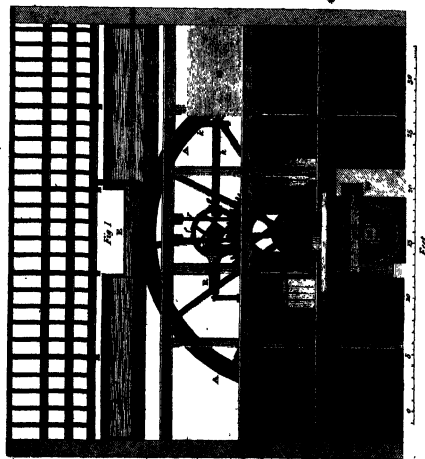
Portable or Hand Mill

Fig. 4

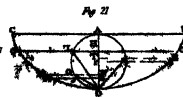
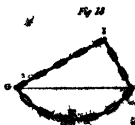
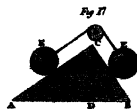
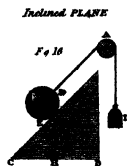
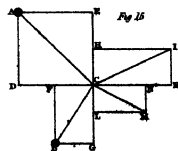
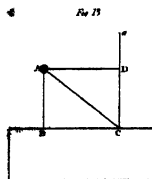
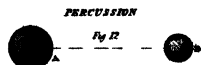
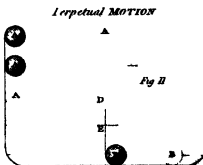
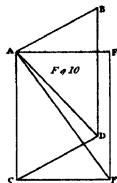
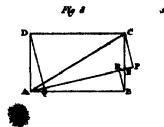
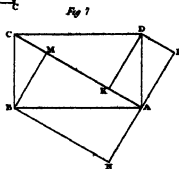
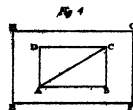


MECHANICS, FLOUR MILL.

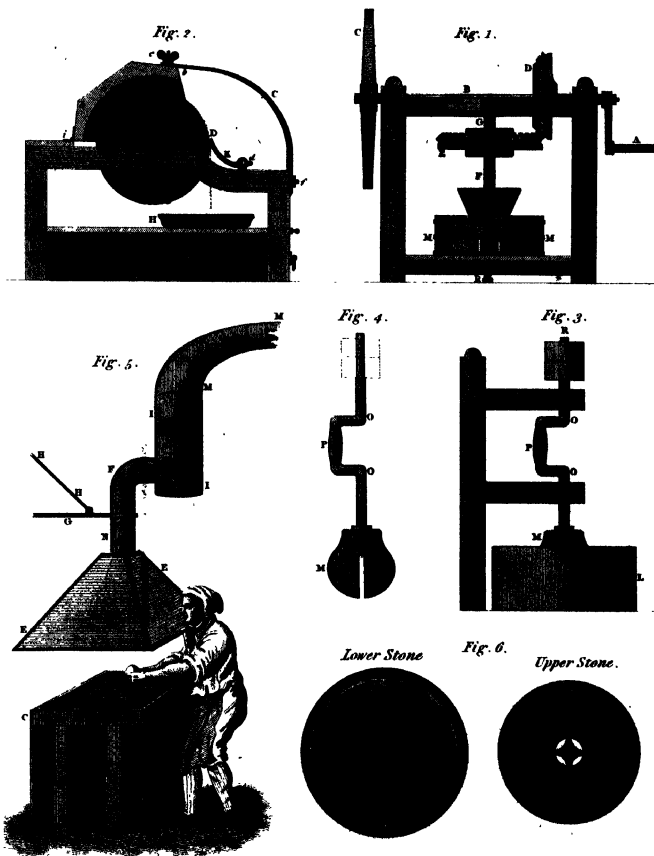
Designed by J. SNEATON, F.R.S. 1780.



MOTION &c.

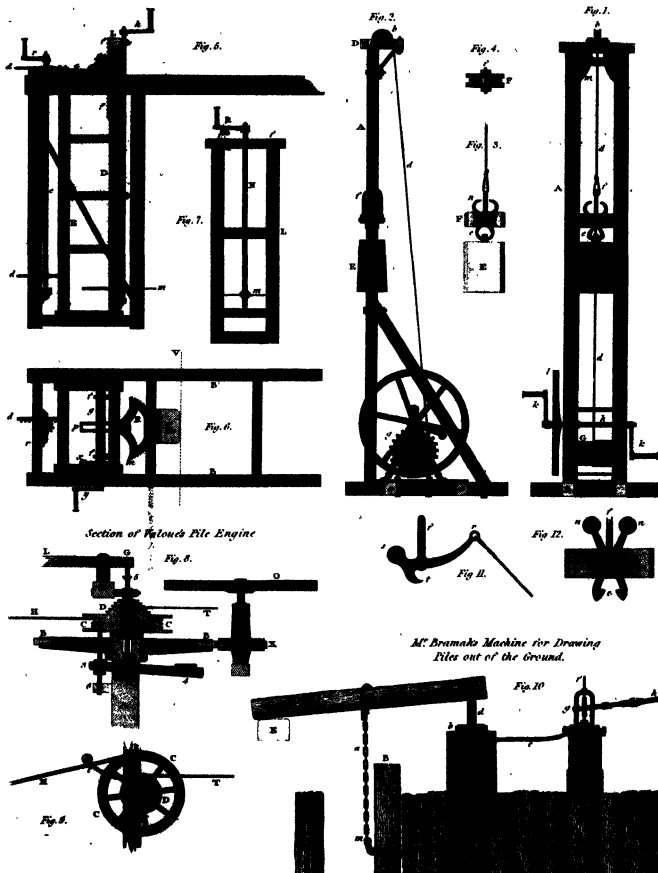


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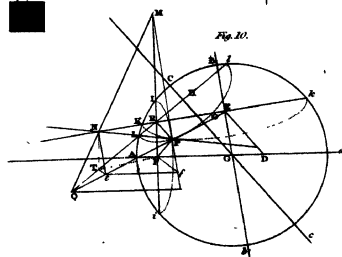
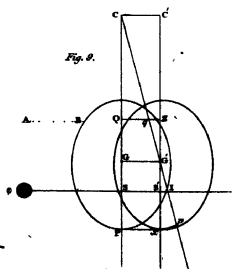
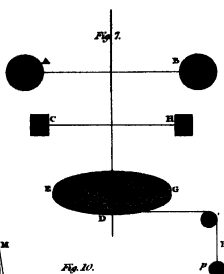
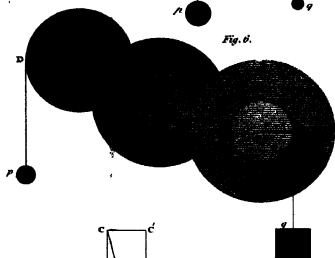
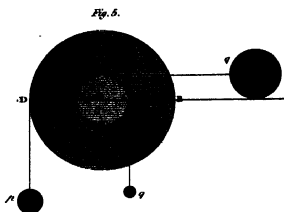
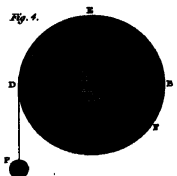
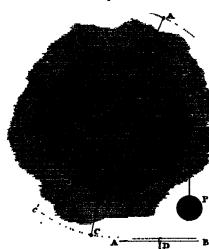
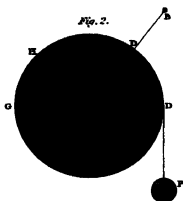
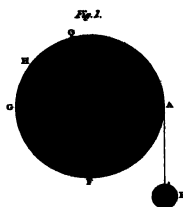
MECHANICS.
PILE DRIVING MACHINE.

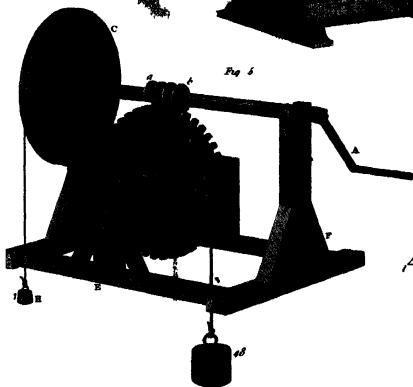
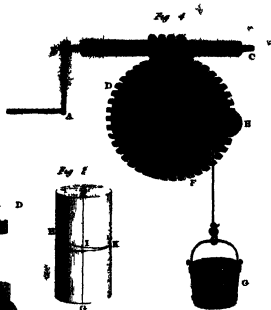
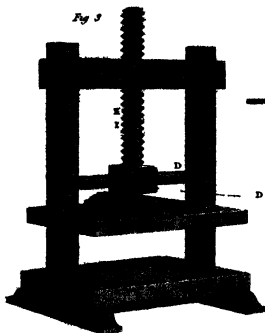
PLATE XXX.



MECHANICS. ROTATION.

Fig. 3. PLATE XXXV.





SPRING Fig. 6

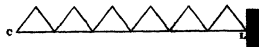


Fig. 7

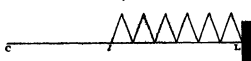


Fig. 8

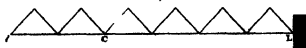
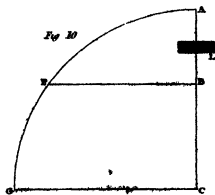


Fig. 10



Levy, &c.

MECHANICS.

PLATE XLIII.

STRENGTH OF MATERIALS.

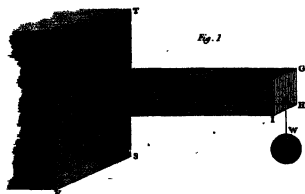


Fig. 1

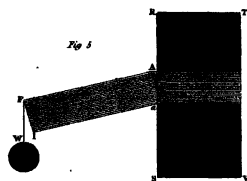


Fig. 3

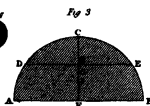


Fig. 2

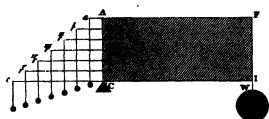


Fig. 4

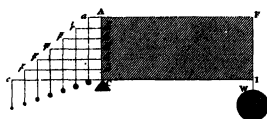


Fig. 5

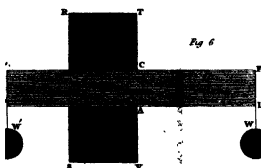


Fig. 6

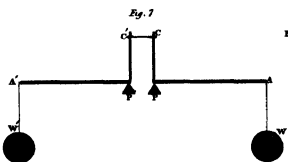


Fig. 7

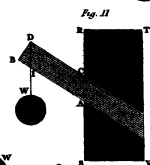


Fig. 8

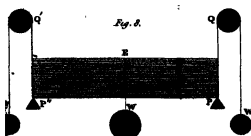


Fig. 9

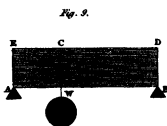


Fig. 10

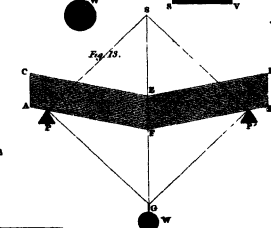


Fig. 11

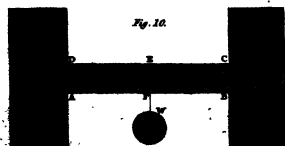


Fig. 12

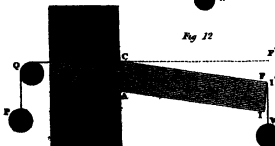


Fig. 13

MECHANICS

Machines for casting and Drawing Lead Pipes

Fig. 3.



Fig. 2.

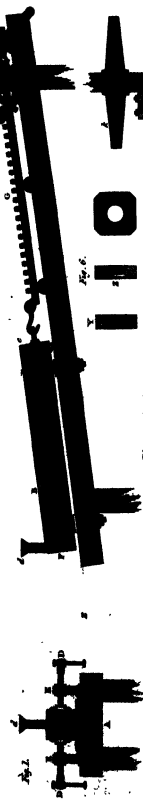
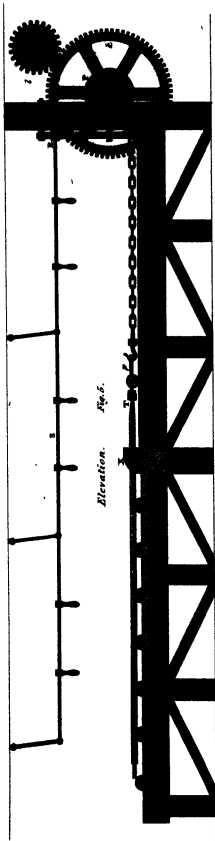
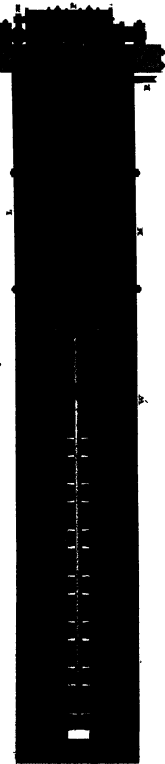


Fig. 6.



Plan. Fig. 4



Elevation. Fig. 5.

Scale of Feet.

10

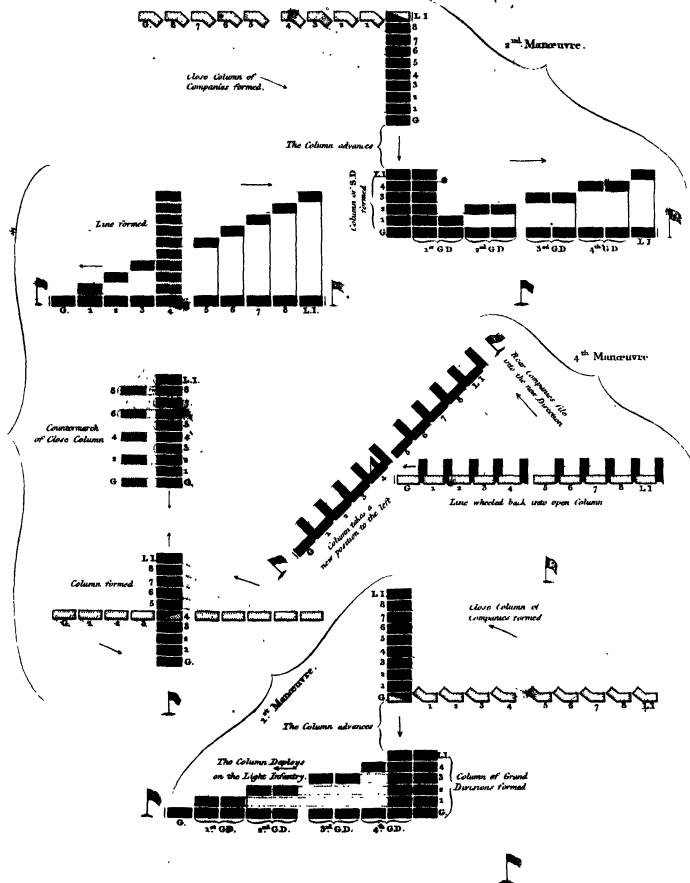
5

Published as the Service Bill by Longman, Rivers, White, Green and Brown, Manchester and London.

J. Perry del.

MILITARY MANOEUVRES.

PLATE I

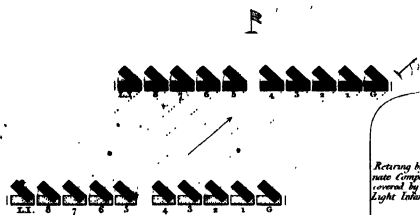




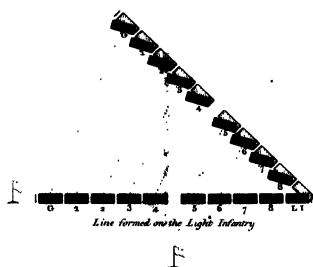
MILITARY MANŒUVRES.

PLATE III

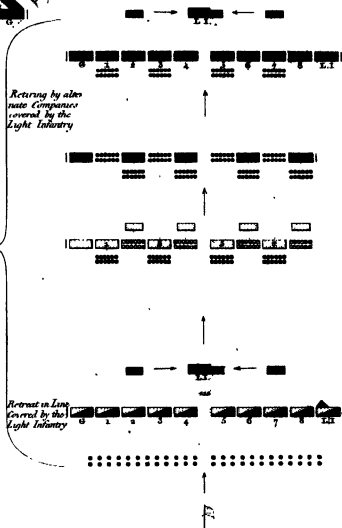
13th Manœuvre.



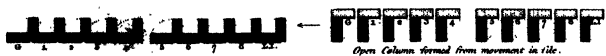
10th Manœuvre



12th Manœuvre.



11th Manœuvre.

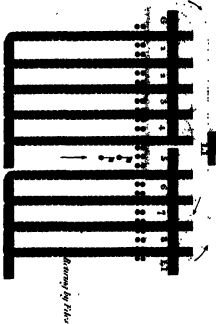


MILITARY MANOEUVRES.

34th Manoeuvre.



35th Manoeuvre.



36th Manoeuvre.



Retiring in Line



Manoeuvring by Flank



by



by

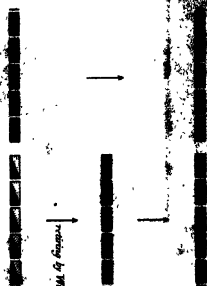
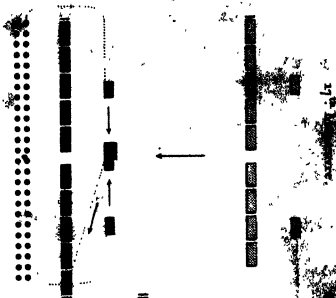
MILITARY MANOEUVRES.

PLATE I.

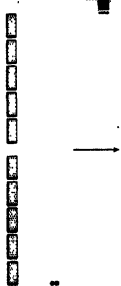
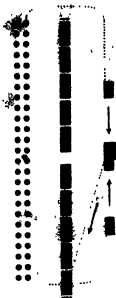
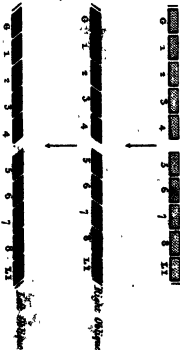
10th Manoeuvre.

11th Manoeuvre.

12th Manoeuvre.



moving by Flank

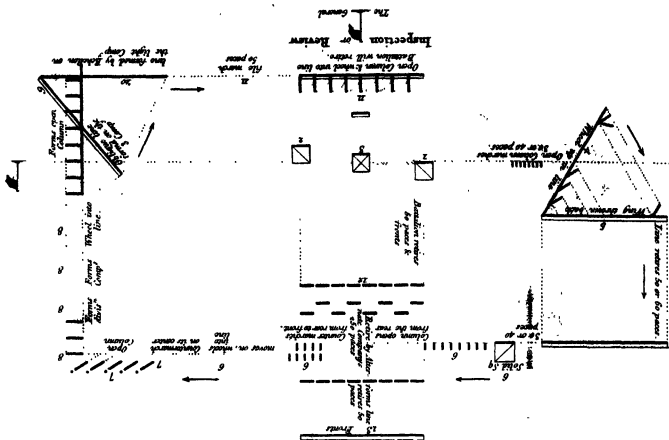
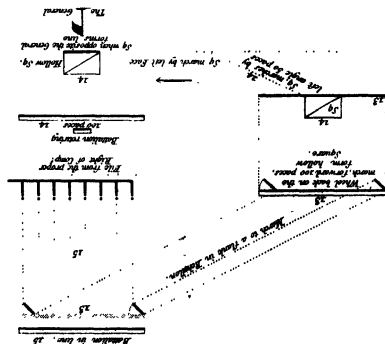


11th Manoeuvre.



MILITARY MANOEUVRES.

PLATE VI.



Approved by William Leary.

MILL-WORK.

PLATE I

Fig. 1.

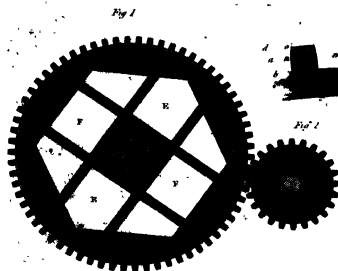


Fig. 3

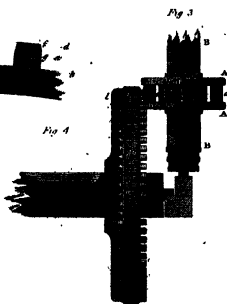


Fig. 4

Bevelled Wheels

Fig. 5

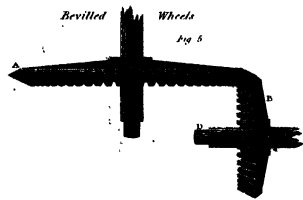


Fig. 6

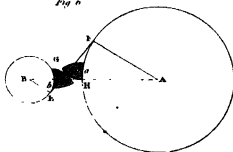


Fig. 8

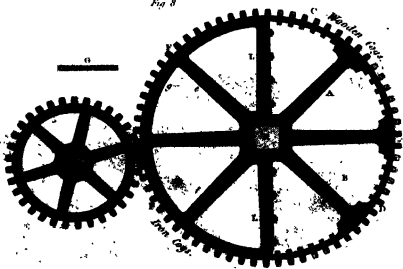
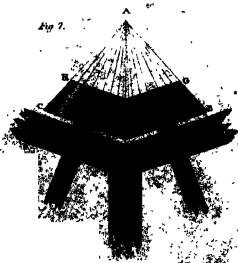
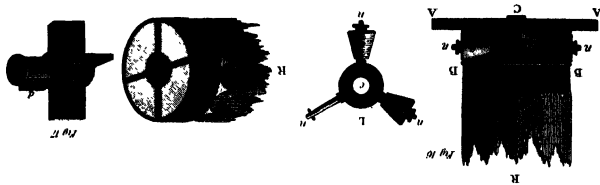
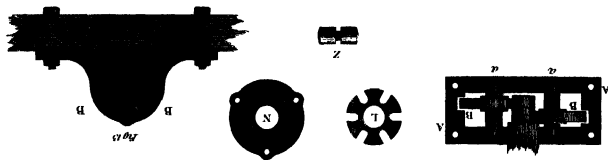
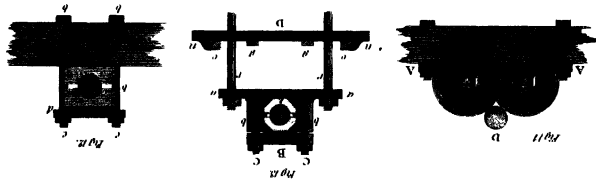
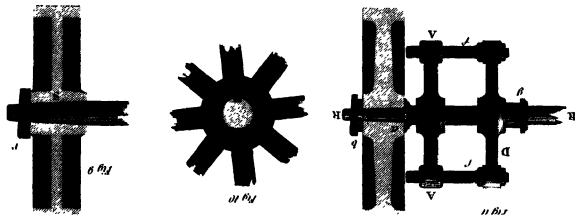
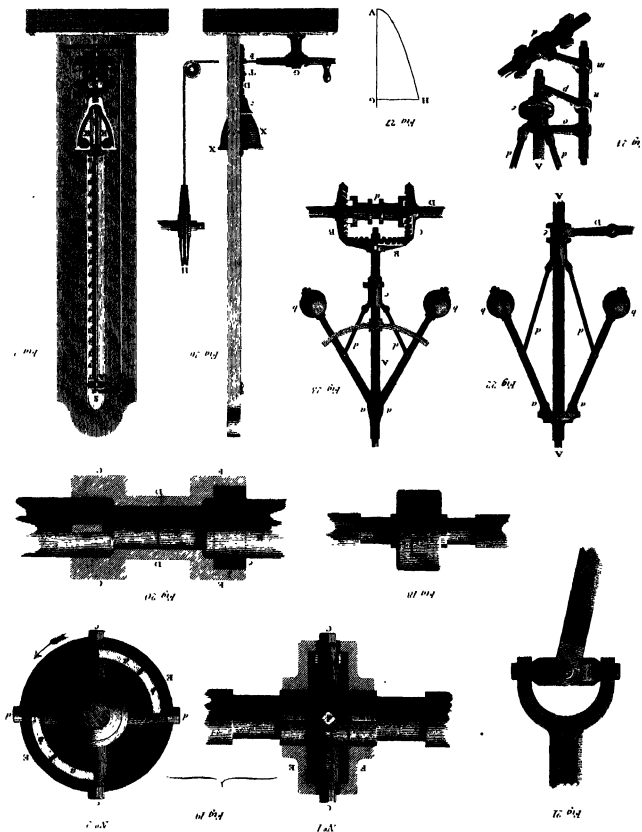


Fig. 7.







MIL WORK.

PLATE III.

MINERALOGY. MINING.

PLATE I.

Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

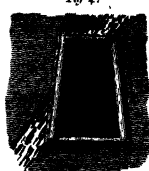


Fig. 6.

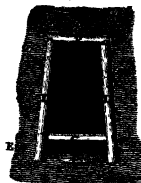


Fig. 7.

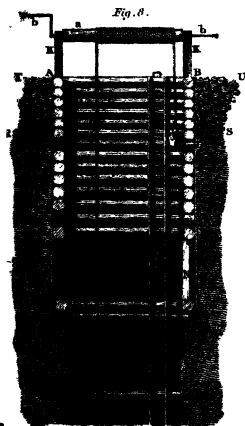


Fig. 8.

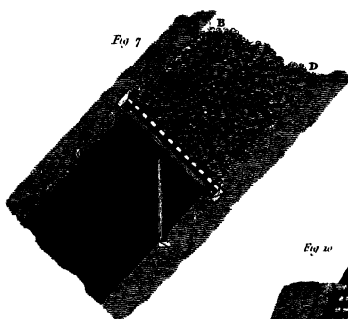


Fig. 9.

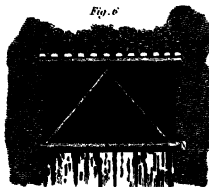


Fig. 10.



Fig. 11.

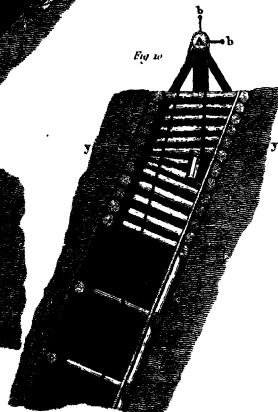
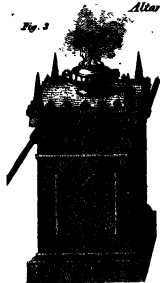
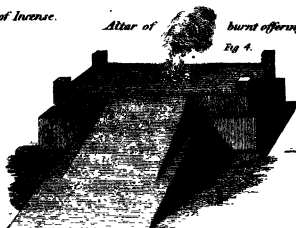


Fig. 3 *Altar of Incense.*

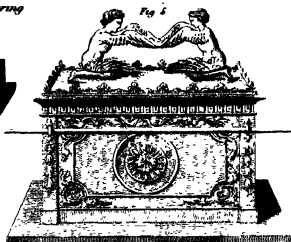


Altar of burnt offering
Fig. 4.



ARK of the Covenant

Fig. 5

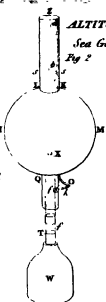


Chinese Musical Instruments
CHING.

Fig. 8



Fig. 1



ALTITUDE of the sea.
Sea Gage
Fig. 2

1	0	1	2	3	4
5	6	7	8	9	0
1	0	1	2	3	4
5	6	7	8	9	0
1	0	1	2	3	4
5	6	7	8	9	0
1	0	1	2	3	4
5	6	7	8	9	0
1	0	1	2	3	4
5	6	7	8	9	0

NEPER'S Bones
Fig. 6

6	7	8	9
1	2	3	4
5	6	7	8
9	0	1	2
3	4	5	6
7	8	9	0
1	2	3	4
5	6	7	8
9	0	1	2
3	4	5	6

1	6	9	7	8
2	3	4	5	6
7	8	9	0	1
2	3	4	5	6
7	8	9	0	1
2	3	4	5	6
7	8	9	0	1
2	3	4	5	6
7	8	9	0	1
2	3	4	5	6

ANCIENT ARITHMETICAL CHARACTERS

Fig. 7

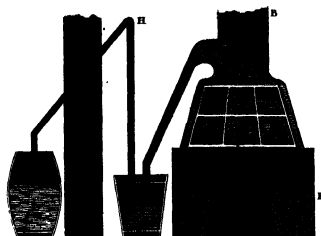
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<i>Characters of Al Sephardi</i>	1	2	3	4	5	6	7	8	9
<i>Characters of Sacro Bosco</i>	1	2	3	4	5	6	7	8	9
<i>Indian Characters</i>	1	2	3	4	5	6	7	8	9
<i>Characters of Roger Bacon</i>	1	2	3	4	5	6	7	8	9
<i>Modern Figures</i>	1	2	3	4	5	6	7	8	9
<i>A Number expressed by Al Sephardi</i>	1	2	3	4	5	6	7	8	9
<i>The same in the Modern Notation</i>	1	2	3	4	5	6	7	8	9

Fig. 9

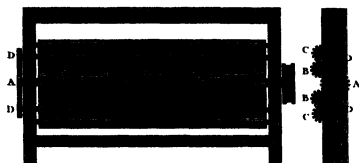


KING.

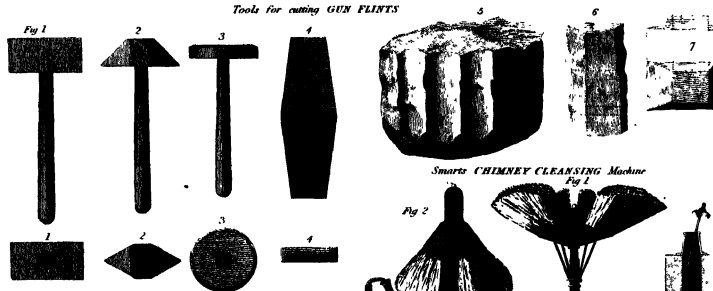
BUTTON Making



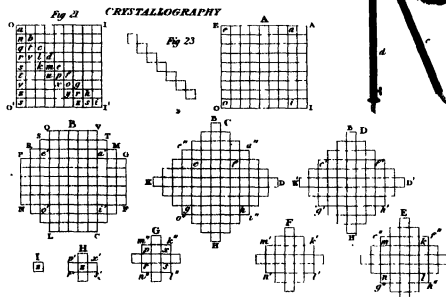
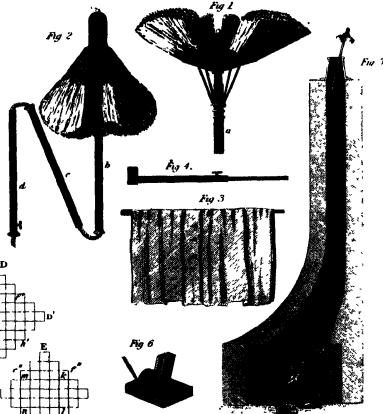
GLAZING Cloth



Tools for cutting GUN FLINTS



Smarts CHIMNEY CLEANSING Machine



MISCELLANY.
PLATE COINAGE.

PLATE III.

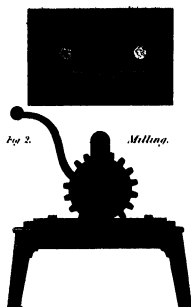


Fig 2. Milling.



Fig 1

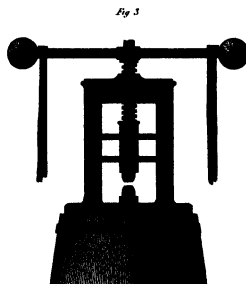


Fig 3

MISCELLANY.
COPYING.

PLATE III.

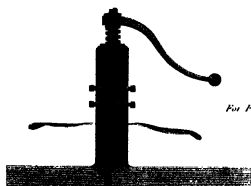


Fig 1 Copying.

For Fig 4 see the next Plate

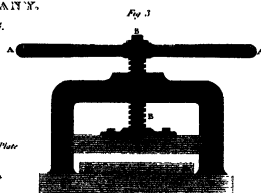


Fig 3

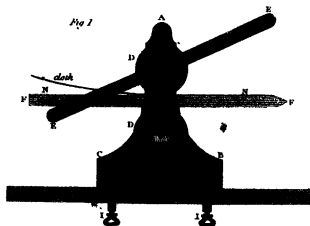


Fig 1

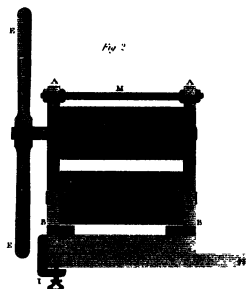
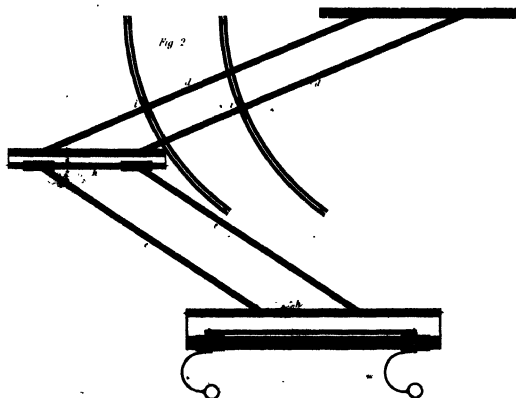
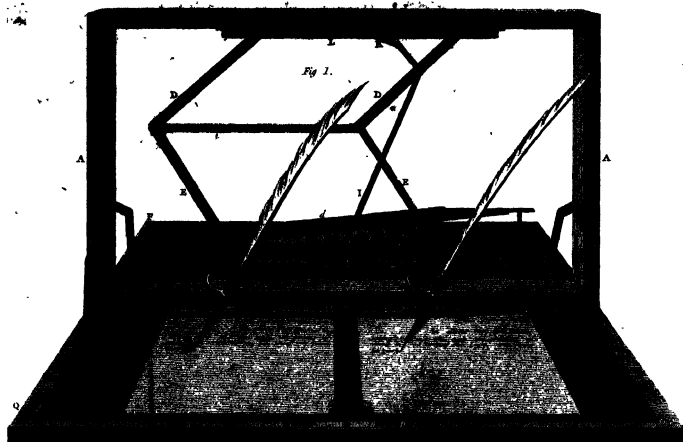


Fig 2

MISCELLANIES.

Baird's patent Polygraph.

PLATE III



Forry Jacobson.

Published as the art directs by Longmans & Co., 15, Abchurch Lane, London, E.C. 4.

Engraved by Wilson Low.

MISCELLANY.
DESIGNS FOR WEAVING.

PLATE IV

Fig. 5
Similar Spots

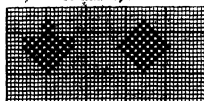


Fig. 8
Dissimilar Spots



Fig. 9.
Dornock

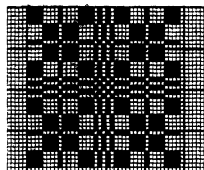


Fig. 10
Dumity

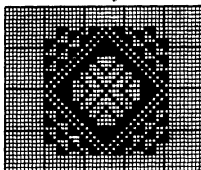
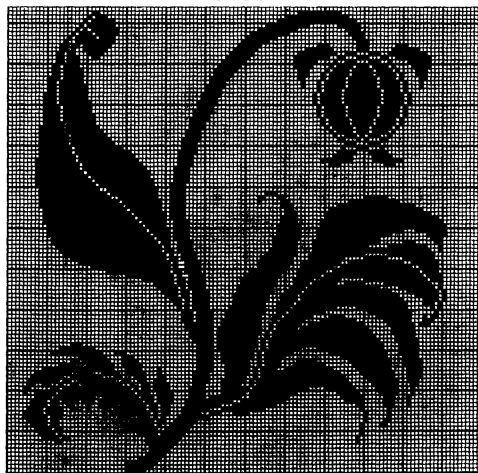
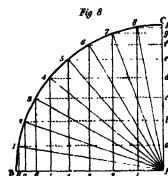
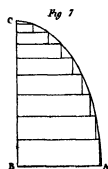
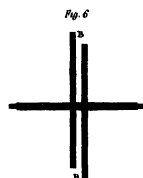
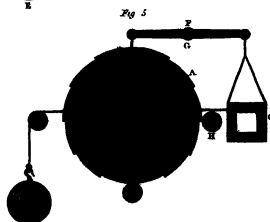
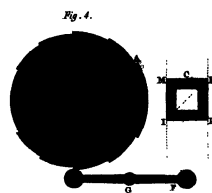
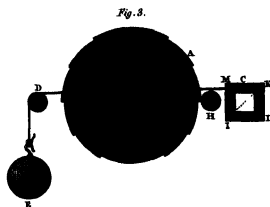
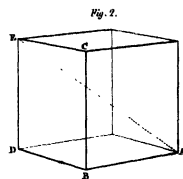
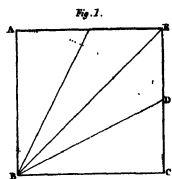


Fig. 11
Damask



MISCELLANY.
DIAGONAL MOTION.

PLATE V.



MISCELLANY.
 DIAGONAL MOTION.
 Dividing and Cutting Engine.

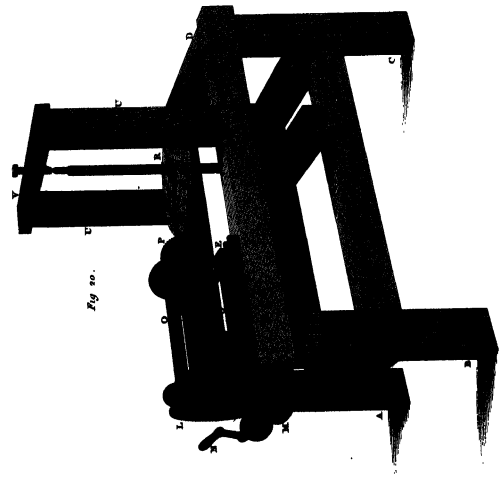


Fig 20.

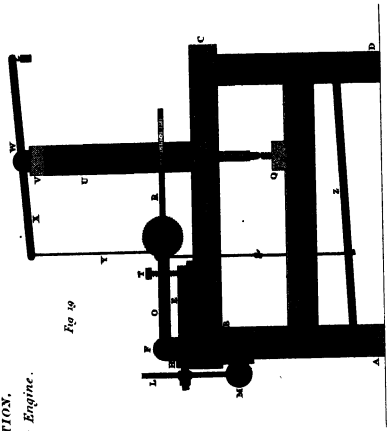


Fig 19.

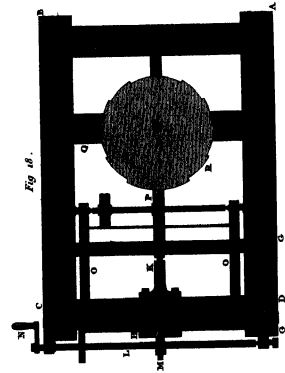


Fig 18.

MISCELLANY.
DIAGONAL MOTION.

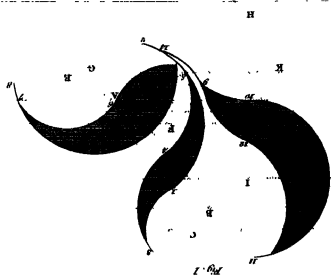


Fig. 1.

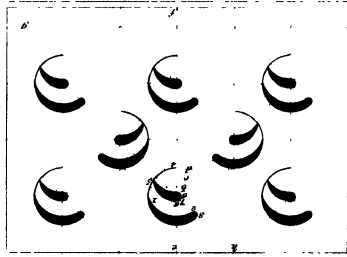


Fig. 2.

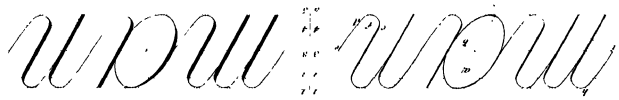


Fig. 3.

Fig. 4.

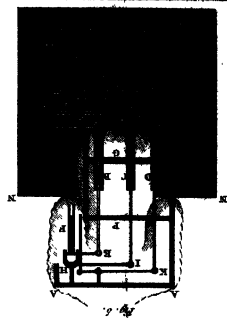


Fig. 5.

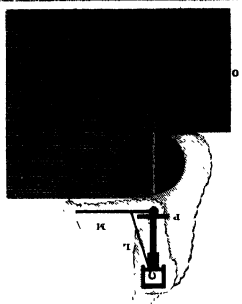


Fig. 6.

Designed and Drawn by John Roemer.
Published as the first device, 1867, by Longman, Brown & Co., Publishers, New York.
Reprinted by William Loring.

DIAPER LOOM.

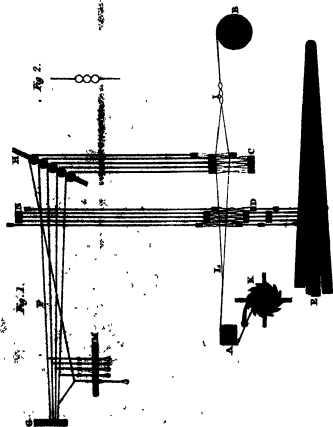
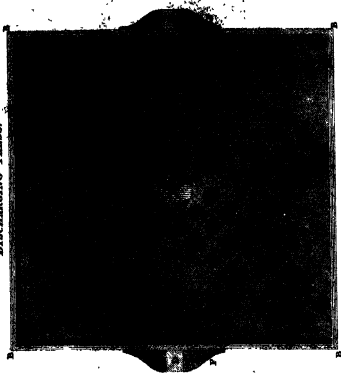


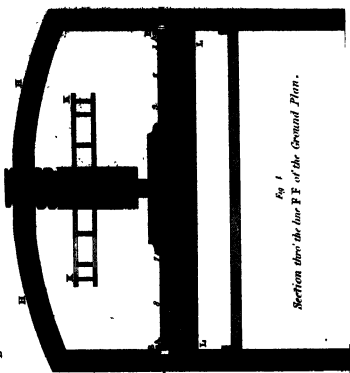
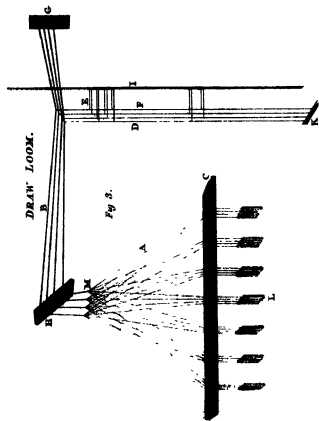
Fig. 2.



Fig. 3.
PLAN
OF A
DISCHARGING PRESS.



DRAW' LOOM.



Section through the line P P' of the Ground Plan.

MISCELLANIES.
DRAMATIC MACHINERY.

PLATE II AND X.

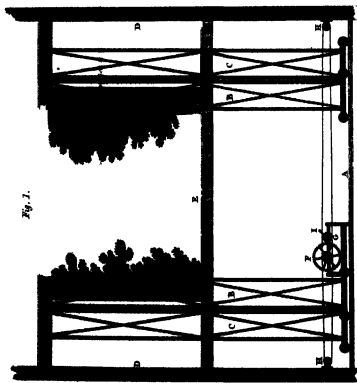


Fig. 1.

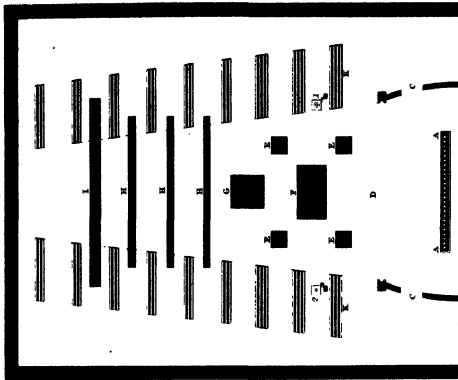


Fig. 2.

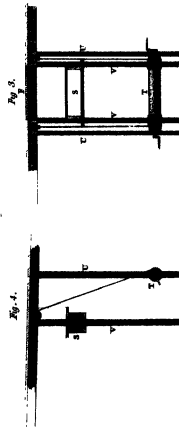


Fig. 3.

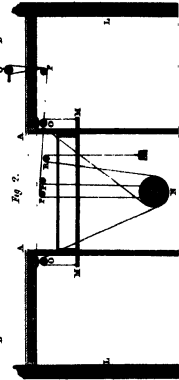


Fig. 4.

Published as the Art Journal, May, by Longman, Hurst, Roe & Co., Stationers, New York.

Designed by William Loring.

MISCELLANEOUS.

DRAMATIC MACHINERY

PLATE X.

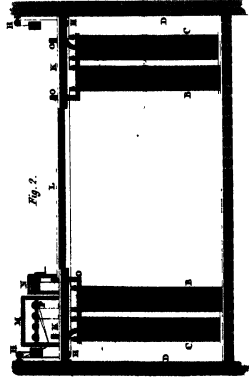


Fig. 2.

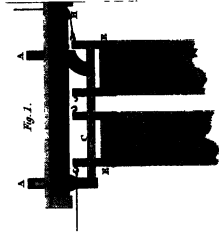


Fig. 1.

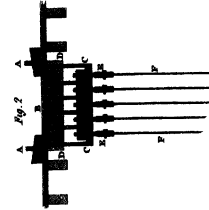


Fig. 2.

PLATE XI.

Fig. 3.



Fig. 4.

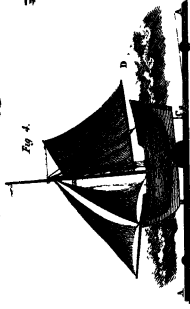


Fig. 5.

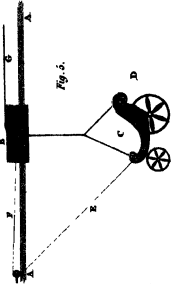


Fig. 6.



Fig. 7.

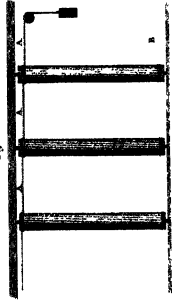
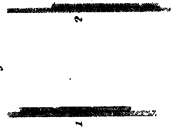


Fig. 8.



MISCELLANY.
DRAUGHT AND CORDING OF LEQZS.

PLATE XII.

Fig. 1.
5 Leaf Tweel



Fig. 2.
Broken Tweel



Fig. 3.
8 Leaf Tweel

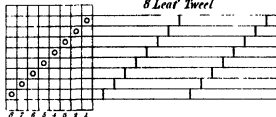


Fig. 4.
Broken Tweel

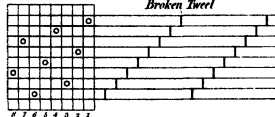


Fig. 5.
Striped Duntz

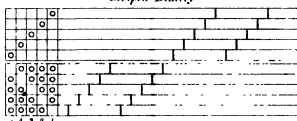


Fig. 6.
Dornock

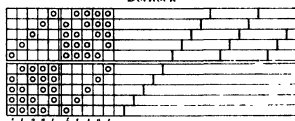


Fig. 7.
Fancy Duntz

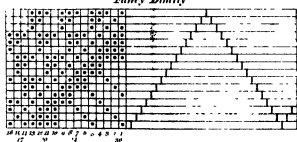


Fig. 8.
Diaper

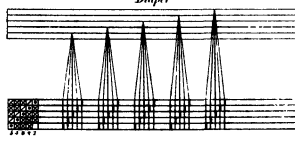


Fig. 9.
Similar Spot

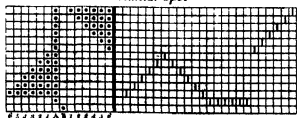
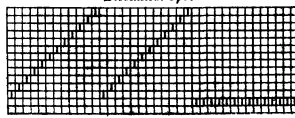


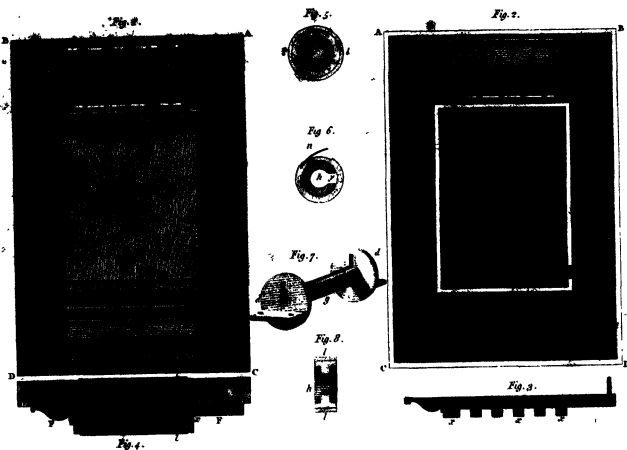
Fig. 10.
Disimilar Spot



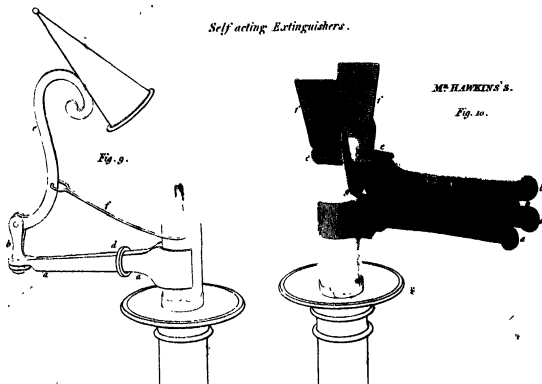
MISCELLANIES.

PLATE

Mr. Marshal's Secret Escutcheon for a Key Hole.



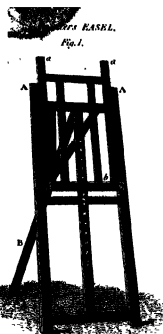
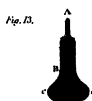
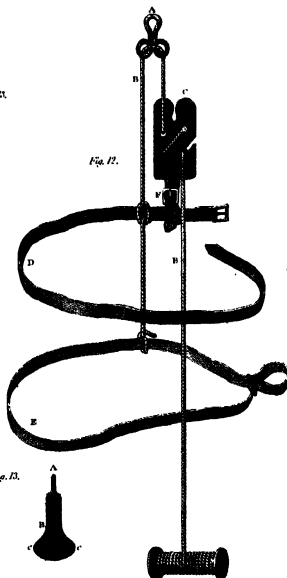
Self acting Extinguishers.



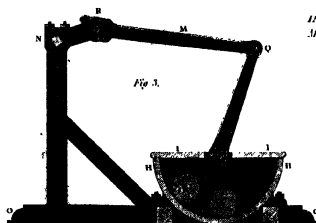
*M. Masero's,
Original suspension.*



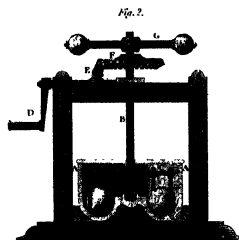
*M. Masero's, FIRE ESCAPE
Simplified by M. Foster.*



*Indigo
Fig. 1.*

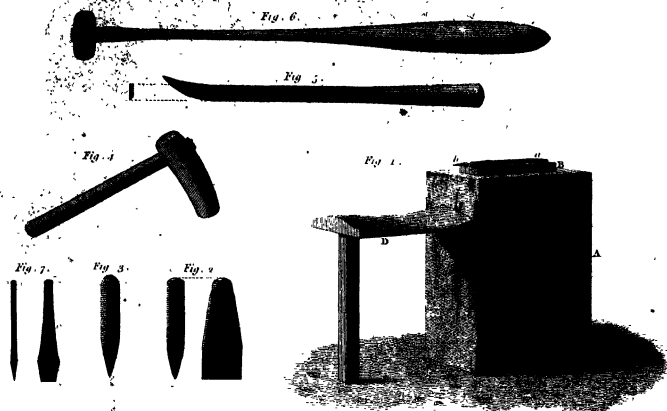


*INDIGO
Mills.*

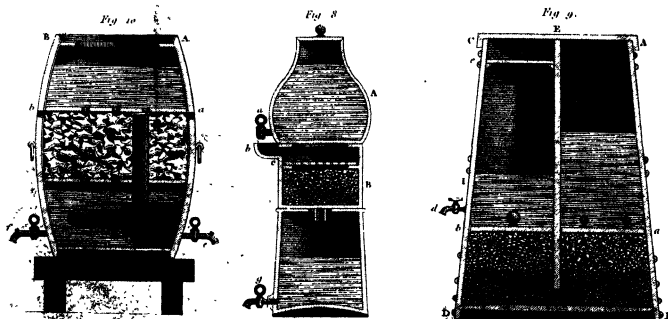


MISCELLANY.
FILE CUTTING

PLATE XIII



FILTERS



1

2

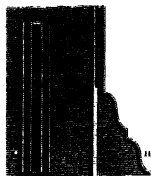
3

MISCELLANY.

FIRE PLACE by D^r FRANKLIN.

PLATE A

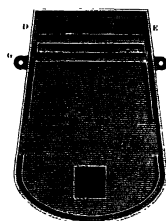
Side Plate
N^o 3



Back Plate
N^o 2



Bottom Plate
Fig. 1, N^o 1



Front Plate
Fig. 5



Air Flue
Fig. 4



Ledges
Fig. 3



Fig. 6

Top Plate
N^o 6

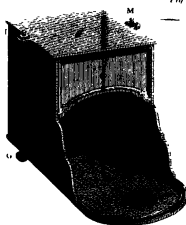
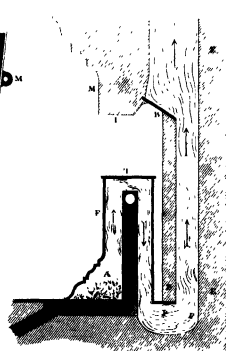


Fig. 7



Register
N^o 9



Shutter
N^o 7



MISCELLANY
LUMKIN'S QUANTITY OF FLYING KNOTTED WOLF.

Fig. 1

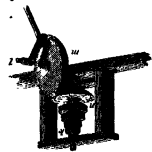
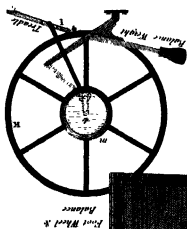
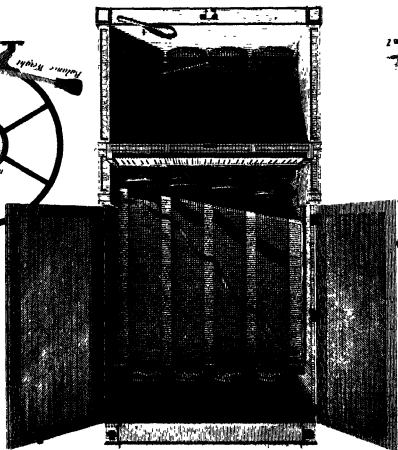


Fig. 3 or 7

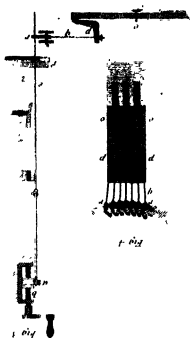


Fig. 4

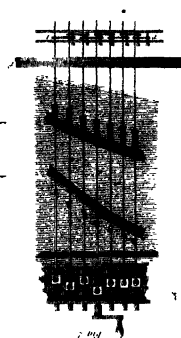


Fig. 5

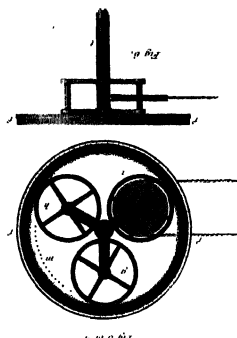


Fig. 6 or 8

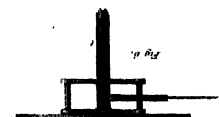
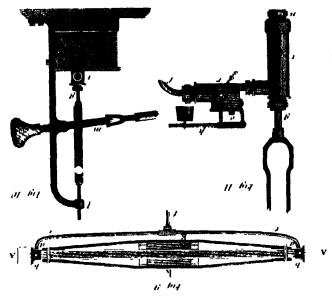
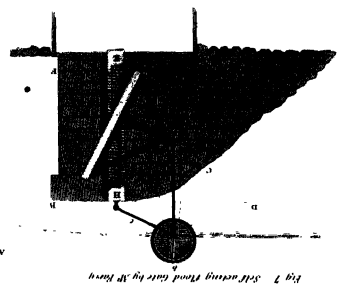
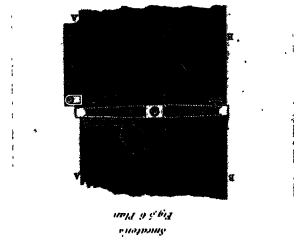
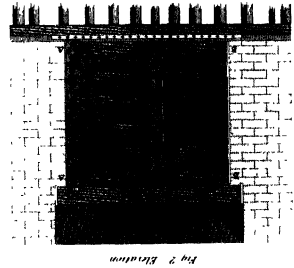
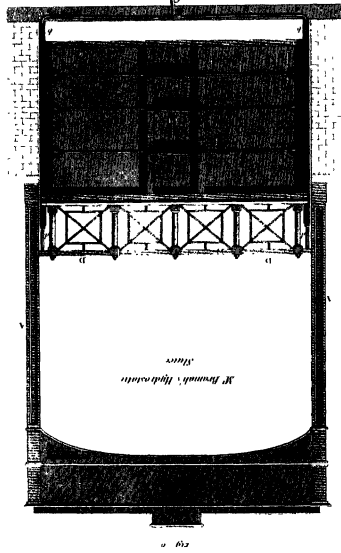


Fig. 9

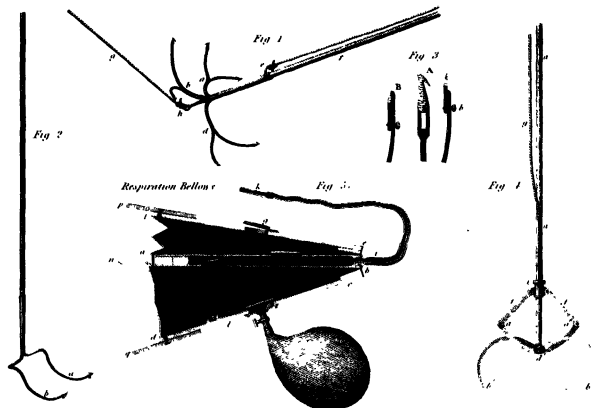
MISCELLANEOUS.
FLOOD GATES.



MISCELLANY.

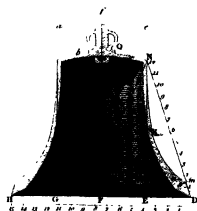
PLATE II.

Apparatus for restoring those DROWNING to life



FOUNDRY of BELLS

Fig 1



FOUNDRY FOR Fig 4



FOUNDRY of LETTERS or TYPES.

Upper half of Mould
Fig 3

Under half of Mould
Fig 2

Flat Gauge



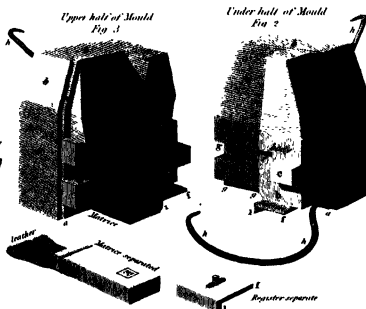
Irregular Gauge

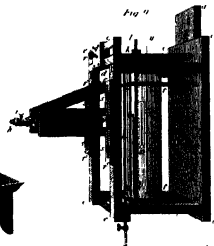
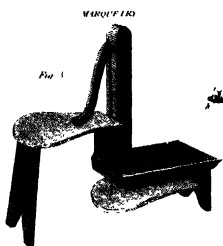
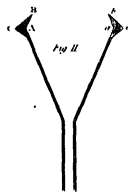
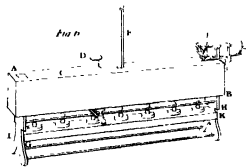
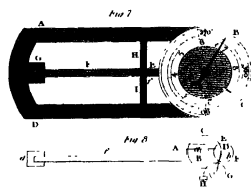
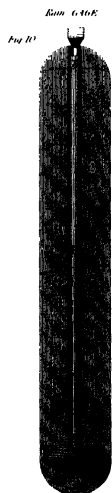
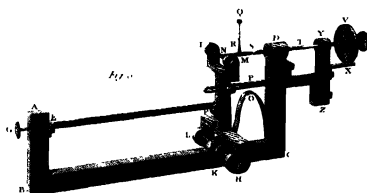
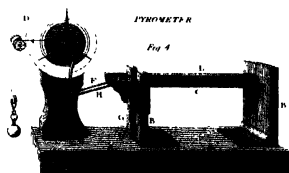
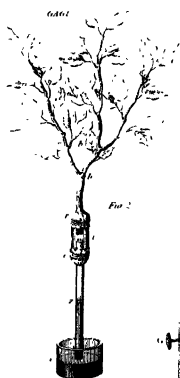
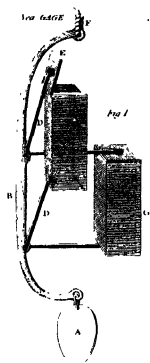


A Type when cast



Letter





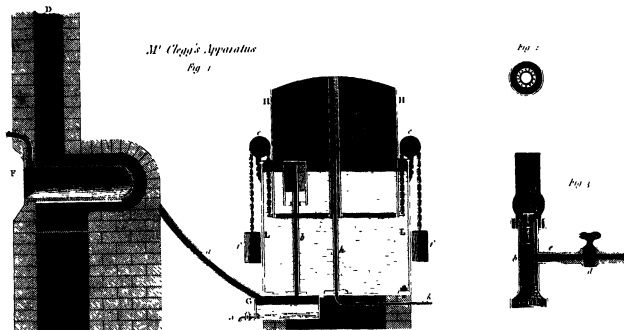
MISCELLANY.

PLATE A111

GAS LIGHTS

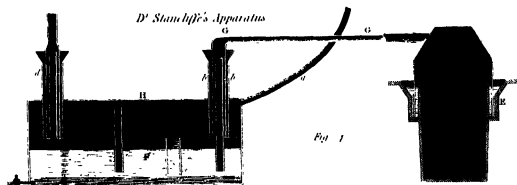
M' Clegg's Apparatus

Fig. 1



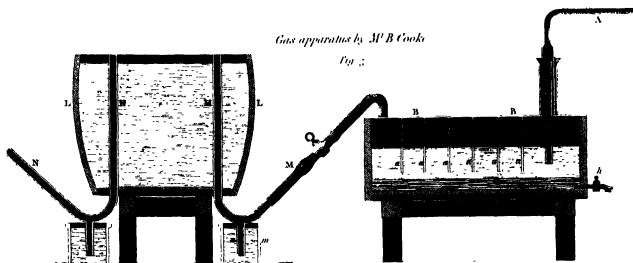
D' Stanchiff's Apparatus

Fig. 1



Gas apparatus by M' B Crook

Fig. 2



MISCELLANY.

PLATE III

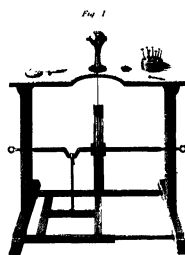
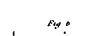
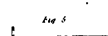
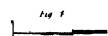
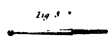


Fig. 16



Fig. 17



MISCELLANY.

GLINDERS.

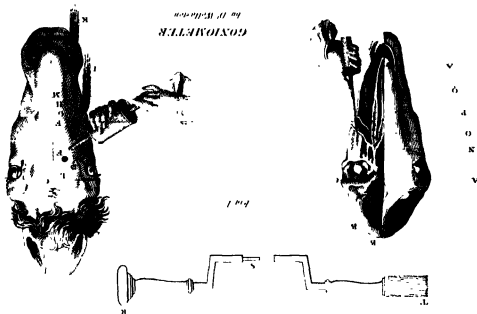
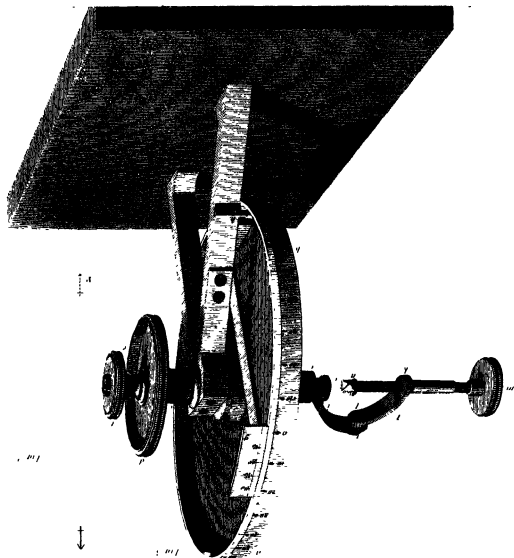


Fig. 1.

by H. W. Wilson

Fig. 2.

Fig. 3.



The position of a surface of
is determined by the plane of
the rotation.
If the surface is, by the method
in the same place it must
have, moved through an
angle of h , the
supplement to h .



BEH RIFE.

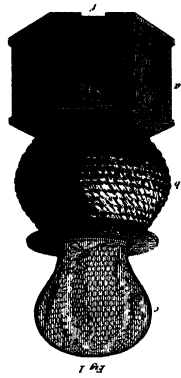


Fig. 2



Fig. 3



Fig. 4

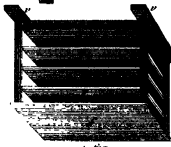


Fig. 5



DRAPERY.

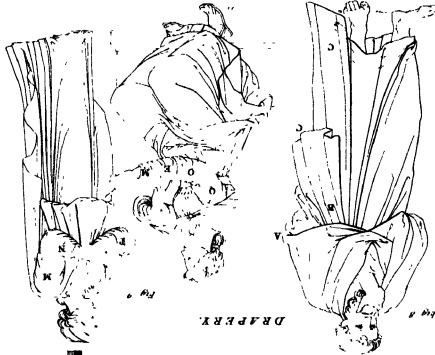
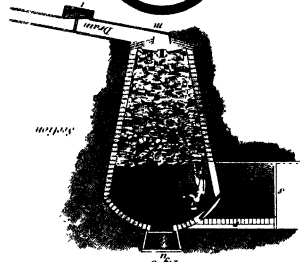
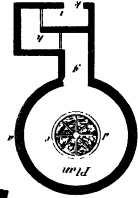


Fig. 7



HORSE.

MORTAR MILL.



THE HOUSE.

PLATE XX.

MISCELLANY.

MISCELLANY.

PLATE XVI.

Mr. Bramah's Patent Lock.

Fig. 1.

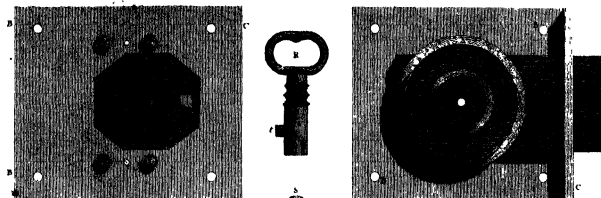


Fig. 2.

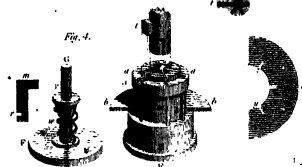


Fig. 3.

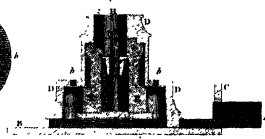


Fig. 4.

Mr. Rowntree's Patent Lock.

Fig. 5.

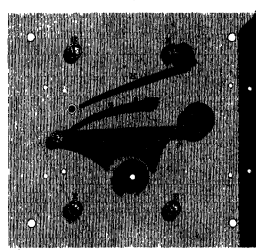
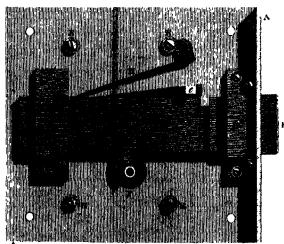
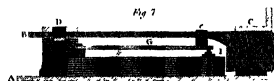


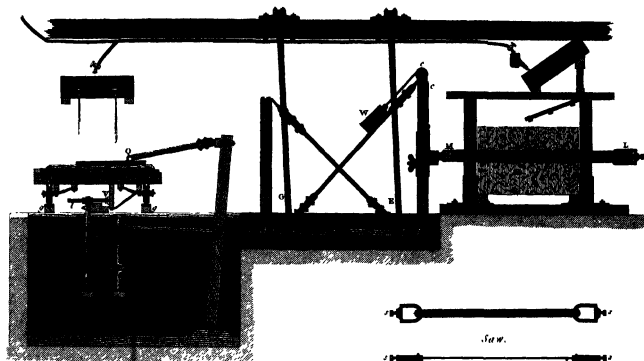
Fig. 6.



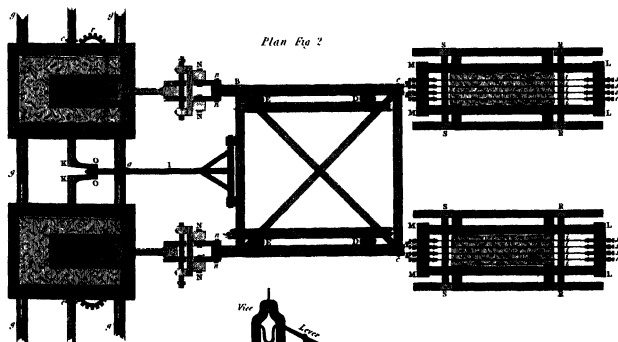
Fig. 7.



Elevation, Marble Mill, Fig 1



Plan Fig 2



Marquetry

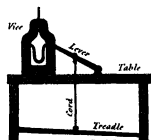


Fig 3.

PLATE XVIII & XIX

Fig 1 PLATE XXIV



Fig. 3

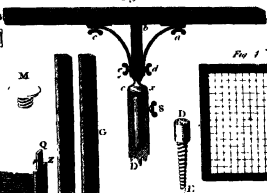


Fig. 2

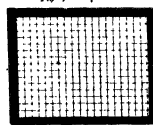
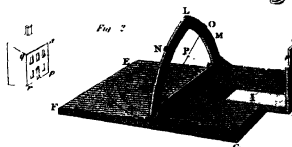


Fig. 2



Fig. 3



HEATER SPOUT



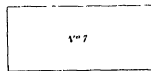
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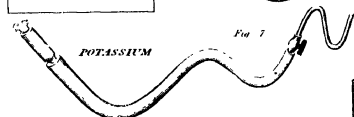
Fig. 6



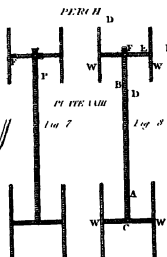
POT-ASH



Nº 7



POTASSIUM

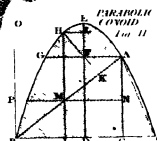


PERC H

THE END

1442

1000



PL 474 VIII

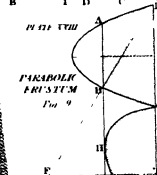
**PARABOLIK**

Fig. 5

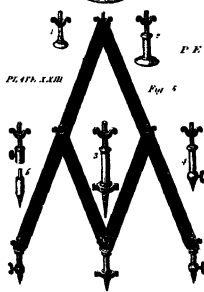


PLATE XXIII

Fig. 4

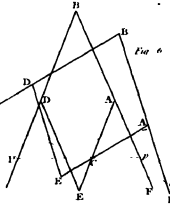
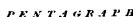
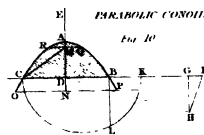


Fig. 6



PARABOLIC CONOID

Ex. 10

Fig. 2. CROWTH

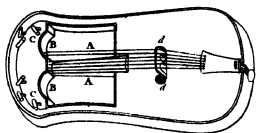


Fig 3 FILTRATION

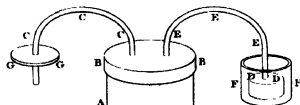


Fig 1. EVOLUS'S Harp

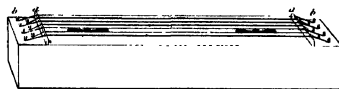
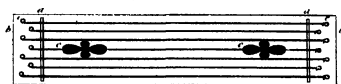


Fig 4 Marine TRUMPET

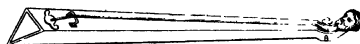
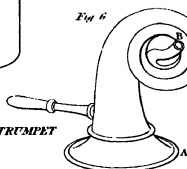


Fig 6



Syringing TRUMPET.

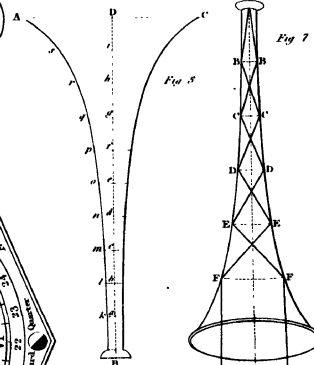


Fig 7

Fig 8

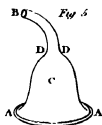
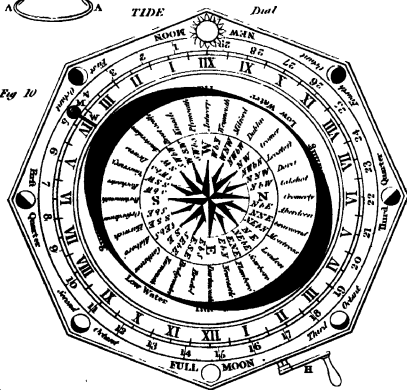


Fig 5

Howing TRUMPET

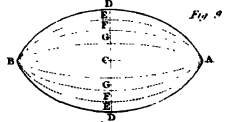
TIDE

Fig 10






























VOICE

Fig 9




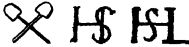

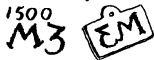
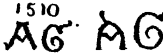









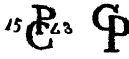





MONOGRAMS, &c.
used by the FRENCH Engravers

 <i>Wendel Reich</i>	 <i>Jean Duart or Duart</i> 2 Marks	 <i>Noel Garnier</i>	 <i>Michael Lasser</i>	
 <i>Leonard Gaultier</i>	  † <i>Pierre Wornet or Bois le due</i> 2 Cyphers	† <i>The Wood Cuts</i> of P. Wornet	 DB <i>Solomon Barnard</i> 2 Marks	
 <i>Rene Rivin</i>	  <i>Jacques Perrin or Perinus</i> 2 Marks	  <i>Financé Perrot</i> 2 Cyphers	 <i>Pierre Prebute</i>	
   <i>Jeanne David</i> 3 Cyphers		 <i>Pierre Duart</i>	 SP SD <i>Stephan du Perac</i> 3 Marks	
 <i>Antoine Garnier</i>	 <i>François Cheveau</i>	 <i>Jean Gouvy</i>	 <i>Dominique Barriere</i>	 <i>Sebastien Voellmont</i>
	 <i>Pierre Lombart</i>	 <i>Jacques Stella</i>	 <i>Nicolas de Larnigou</i>	






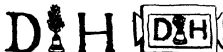

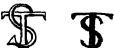
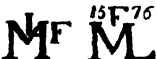







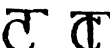




MONOGRAMS &c
used by the GERMAN Emperors

Plate I

 <i>Martin Schwen</i>	 <i>Barthelmev Schwen</i>	 <i>Satolmets Immerichs, Prind of 1555</i>	 <i>Hans Schaufflon, Sen. 1 Marks</i>
 <i>Hans Schaufflon, Jun. 5 Marks</i>	 <i>Martin Zupf 2 Marks</i>	 <i>Albert Al. Schenck 2 Marks</i>	
 <i>Albert Al. Schenck 2 Marks</i>	 <i>Albert Duer 2 Marks</i>	 <i>Hans Holborn 2 doubtful marks</i>	
 <i>Sigismund Holboun</i>	 <i>Lucas Kraus 5 Marks</i>		 <i>Lucas Kraus</i>
 <i>Hans Sebald Beham his 1st Mark his 2nd Mark</i>	 <i>Burgheuer, Haldung & Bressing of doubtful Authority</i>		 <i>Barthelmev Schenck 2 doubtful Marks</i>
 <i>Gregory Ponz 2 Marks</i>	 <i>Henry Aldegraver</i>	 <i>Hans Krossamer</i>	 <i>Immerichs Al. Schenck</i>







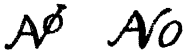
MONOGRAMS, &c.
used by the GERMAN Engravers.

Plate II

 <i>Jacob Bruck</i>	 <i>Henry Lautensack</i> <i>2 Marks</i>	 ISL <i>Hans Schald Lautensack</i> <i>1 Mark</i>	 <i>Theodor de Bire</i>
 <i>Christopher Stimmer</i>	 <i>David or Daniel Hopfer</i> <i>2 Marks</i>		 <i>Jerome Hopfer</i>
 <i>Tobias Stimmer</i> <i>2 Cyphers</i>			
 <i>Melchior Lorch</i> <i>2 Cyphers</i>	 <i>Vinyl Nels</i> <i>3 Cyphers</i>	 <i>Christopher Maurer</i> <i>2 Cyphers</i>	
 <i>Christopher Jannitzer</i>	 <i>Jost or Johannes Annan</i> <i>3 Marks</i>		 <i>Matthias Garber</i>
 <i>John Frederic Greuter</i>	 <i>Demetrius Crestes</i>	 <i>Theodore Cruger</i> <i>2 Cyphers</i>	 <i>Matthias Cruger</i>
 <i>Wolfgang Kilian</i>	 <i>Lucas Kilian</i>	 <i>Bartholomew Kilian</i> <i>(identified)</i>	

MONOGRAMS, &c.
used by the GERMANY Engravers

Plate III

 <p><i>Matthias Meissner</i> 5 Marks</p>		
 <p><i>Christopher Tophen</i></p>	 <p><i>Winnatus Heller</i></p>	 <p><i>The mark used by Heller at Prussia</i> <i>John William Bauer</i></p>
 <p><i>Gerard Lounfy</i> a Lyphor</p>		
 <p><i>John Elias Krens</i></p>	 <p><i>Andreas Meyer</i> 2 Marks</p>	 <p><i>John James Thommesen</i></p>
 <p><i>Daniel Meyer</i> 3 Marks</p>		 <p><i>Redolph Meyer</i></p>
	 <p><i>Adrian Van Oude</i> 2 Marks</p>	 <p><i>John</i></p>

MONOGRAMS, &c.
used by the Engravers of the LOW COUNTRIES.


Plate I

 <i>John Cellaeert</i>	 <i>Jerome Boylche</i> 2 Marks		 <i>Jacob Bosman</i>
 <i>Henry Goltzius</i>	 <i>Peter Crech</i>	 <i>Walter van Apfen</i>	 <i>Lucas Jacobs</i> <i>Adrian Goltzius</i>
 <i>Cornelius Meesters</i>	  <i>Cornelius Boel</i> 4 Marks		   <i>Martin Hemskerk</i>
 <i>Peter Brughel</i>	 <i>Crispin de Pijpe</i>	 <i>Dietrich van Staren</i>	 <i>Henric van Cleef</i> <i>Willelm de Pijpe</i>
 <i>Dirk Volkert Overkruet</i> 3 Cyphers		 <i>Francis Babylene</i>	 <i>Crispin vanden Broeck</i> 3 Cyphers
 <i>Jerome Crech</i> 2 Cyphers		 <i>Martin van Oleeve</i>	 <i>Magdalen de Pijpe</i> 2 Cyphers

MONOGRAMS, &c.






used by the Engravers of the LOW COUNTRIES.

Plate II

				
<i>Simon Pajze</i>	<i>Christopher van Steen</i>	<i>Hans or John Bol</i>	<i>Cornelius van Steen</i>	<i>John Sadelier</i>
				
<i>Philip Galle</i> 2 Marks	<i>Cornelius Cost</i>	<i>Nicholas de Bruyn</i> 1 Mark		
				
<i>Afuerus Leendert</i> 2 Gylde	<i>Jerome Weirix</i>	<i>Abraham de Bruyn</i> 2 Marks		
				
<i>Zachary Delende</i>	<i>Paul Moretus</i>	<i>Karl van Steen</i>	<i>James Matham</i>	<i>James de Gheen</i> the Elder
				
<i>John or Hans Sacersdam</i> 2 Gylde	<i>Bartholomew Delende</i> 2 Marks	<i>William Sacersdam</i>		
				
<i>Henny Hendrix</i>		<i>Abraham Bloemart</i>		

MONOGRAMS &c.,
used by the Engravers of the LOW-COUNTRIES.

Plat. III

					
<i>Joost Hendius</i>	<i>Lucas Verbeemen</i>	<i>William Hendius</i> 2 Copies	<i>Daniel Teniers</i>	<i>Gerritus Blocher</i>	
					
<i>Michael Vissels</i> 2 Marks		<i>Salinus a Bolsward</i> 4 Marks			<i>Leens van de Velde</i>
					
<i>Albert Flumen</i>		<i>Adam a Bolsward</i> 2 Marks		<i>Peter Meijer</i>	
					
<i>Christiaan-Louis Meijer</i>		<i>Nicholas Bryghem</i> 5 Copies		<i>Peter Nijpe</i> 2 Marks	
					
<i>Nicholas Visscher</i> 2 Marks		<i>Peter Quist</i> 4 Copies		<i>John George van Vliet</i> 2 Marks	
					
<i>Antonie Waterlo</i>	<i>Henr van der Borch</i>	<i>Peter van der Borch</i>			

MONOGRAMS &c.
used by the Engravers of the LOW-COUNTRIES.

Plate IV

TK

Thodore van Ryfel

A

Abraham (ancel)

H^f

Herman van Swaenvelt

E.

Joh. de Biechop-Brasypaus

E^{ruyl}

Levin (ruyl)

B

Barthelmeus Bovenberch

↓

Joh. van Smeit

H R. 2 h.

*James van den Heyden
(Mads)*

XX

Robert van Audenaerde

A

A. E. Barbas

M-B

John van Hagenburg

RB

Piet van Bloek

WB

William Bultenweg

VB

John van den Buijsen

W^e

William de Voorn

J. L. f.

John von Londerseil

ML. M[†]VL. M

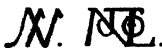
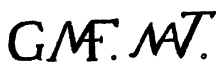
*Herman. Muller
(3 Marks)*

S_w

Peter Struwenders

MONOGRAMS, &c.
used by the ITALIAN Engravers.

Plate I

						
<i>A. Int. de Bruffs</i>	<i>Andrea Montegna</i>	<i>Nicolas da Modena 2 Marks</i>	<i>Agostino of Venice</i>			
						
<i>Dominicus Berozzini of doubtful Authority</i>	<i>Jerome Moretto 2 Marks</i>		<i>Leo Darsici Anton Darsi</i>			
						
<i>Mario Antonetti 1 Cypher and 2 Marks</i>						
						
<i>Mario of Ravenna 2 Cyphers</i>		<i>Julio Benasone 3 Marks</i>		<i>Domenico Barbieri 2 Marks</i>		
						
<i>Nicolas Bealrice of Lorraine 4 Cyphers</i>				<i>Lucas Penni 1 Mark</i>		
						
<i>Jean Baptiste Ghisb</i>		<i>Giovanni Ghisb of Mantua 2 Marks</i>			<i>Adam Ghisb</i> 	



















MONOGRAMS, &c.
used by the ITALIAN Engravers.

Plate II

 <i>Boldrini</i>	 <i>Martin Rota</i>	 <i>Antonie Fantuzzi 1543 2 Sphers</i>	 <i>J. J. Caraglio</i>	
 <i>Antonie Salamanca 3 Marks</i>		 <i>Gaspar ab. Avibus 3 Sphers</i>		
 <i>J. Baptista Cavaleris</i>	 <i>Mario Kartav</i>	 <i>Juques Palma</i>	 <i>J. Baptiste Pigi</i>	 <i>Franceschini</i>
 <i>Cherubino Alberti 2 Marks</i>		 <i>in Mantua 1608 Andrea Andruani 3 Marks</i>		 <i>Jean Louis Valente 3 Marks</i>
 <i>Annibal Carracci</i>		 <i>Antonie Tempesta 1 Mark</i>		 <i>Edvard Fialelli</i>
 <i>Louis Civoli 2 Marks</i>		 <i>Francesco Villamena</i>		 <i>Guido Reni 2 Marks</i>

MONOGRAMS, &c.
used by the ITALIAN Engravers.

Plate III



		
<i>Alexander Badile</i>	<i>Joseph Ribeyre 1° Espagnolelet 3 Marks</i>	<i>Raphael Schramm</i>
		
<i>Lucas Crambertaux</i>	<i>Henri Bertram 1 Cypher</i>	<i>Alexandre Algard</i>
		
<i>Pietro Testa</i>	<i>Giovanni Maria Metelli 1 Mark</i>	<i>Salvatore Rosa</i>
		
<i>Antonio Francini Lucini</i>	<i>Renzo Castiglioni</i>	<i>Stefano Della Bella 1 Mark</i>
		
<i>Jaques Cellot</i>	<i>Julio Coxato Venuti</i>	<i>Benedetto Castiglione " Cypher</i>
		
<i>Antonio Maria Zanelli</i>	<i>Domenico Maria Benavente 2 Cyphers</i>	<i>Antonio Battistini</i>

MUSIC.

PLATE I.

MODERN TIME-TABLE.

One Semibreve.....  Rests or characters for Silence. —


2 Minims.....  — — — 

4 Crotchets.....  — — —  — — —  — — — 

8 Quavers.....       

16 Semiquavers.....               

32 Demisemiquavers.....                    

2 bars Rest 3 bars. 4 bars. 6 bars. 8 bars 12 bars. 16 bars 32 bars

 A point or dot makes a Note half as long again.

Characters for Time.


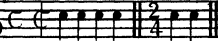

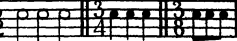
Common Time   Triple Time  




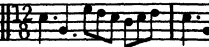

Fig Time in common Measure     

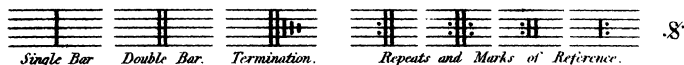
Fig Time compound of Triple Time     

28. In the characters for Time which used to be called the Moods or Modes, where Figures are used, the upper Figure tells how many Notes there are in each Bar, and the under Figure tells of what kind: $\frac{3}{4}$ implies 2 Crotchets or Notes so called in the Time Table $\frac{3}{2}$ three Minims $\frac{3}{4}$ three of the 4 Crotchets in the Time Table that are equal

MUSICAL CHARACTERS.

PLATE II.

GRACES AND MARKS OF EXPRESSION.



A Flat, \flat . Sharp, \sharp . Double Sharp, \times . Natural, \natural . Point or Dot, \cdot . Double Dot, $\cdot\cdot$.



$sf.$ $rf.$ $f.$ $ff.$ $p.$ pp
A Messa di voce. Sforzando. Rinforza. Forte. Fortissimo. Piano. Pianissimo

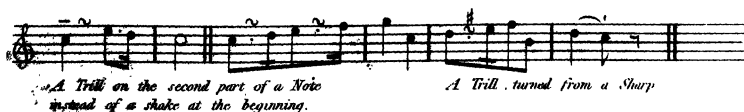


PLATE I

1

*Ancient Musical Characters,
of the 14th and 15th Centuries*

*Arrangement of the Set of Keys,
on Key'd Instruments.*

C [#] D ^b	D [#] E ^b	F [#] G ^b	G [#] A ^b	A [#] B ^b	
C	D	E	F	G	A B C

THOROUGH BASS, OR ACCOMPANIMENT.

Table of Intervals

Major mode

Minor mode

Triads

Quads

Quints

Sexts

Septs

Octaves

Ninth

Tenth

Eleventh

Twelfth

Thirteenth

Fourteenth

Fifteenth

Sixteenth

Seventeenth

Eighteenth

Nineteenth

Twentieth

Twenty-first

Twenty-second

Twenty-third

Twenty-fourth

Twenty-fifth

Twenty-sixth

Twenty-seventh

Twenty-eighth

Twenty-ninth

Thirtieth

Thirty-first

Thirty-second

Thirty-third

Thirty-fourth

Thirty-fifth

Thirty-sixth

Thirty-seventh

Thirty-eighth

Thirty-ninth

Fortieth

Forty-first

Forty-second

Forty-third

Forty-fourth

Forty-fifth

Forty-sixth

Forty-seventh

Forty-eighth

Forty-ninth

Fiftieth

Fifty-first

Fifty-second

Fifty-third

Fifty-fourth

Fifty-fifth

Fifty-sixth

Fifty-seventh

Fifty-eighth

Fifty-ninth

Sixtieth

Sixty-first

Sixty-second

Sixty-third

Sixty-fourth

Sixty-fifth

Sixty-sixth

Sixty-seventh

Sixty-eighth

Sixty-ninth

Seventieth

Seventy-first

Seventy-second

Seventy-third

Seventy-fourth

Seventy-fifth

Seventy-sixth

Seventy-seventh

Seventy-eighth

Seventy-ninth

Eightieth

Eighty-first

Eighty-second

Eighty-third

Eighty-fourth

Eighty-fifth

Eighty-sixth

Eighty-seventh

Eighty-eighth

Eighty-ninth

Ninetieth

Ninety-first

Ninety-second

Ninety-third

Ninety-fourth

Ninety-fifth

Ninety-sixth

Ninety-seventh

Ninety-eighth

Ninety-ninth

Hundredth

Intervals, in each Interval

Major mode

Minor mode

Triads

Quads

Quints

Sexts

Septs

Octaves

Ninth

Tenth

Eleventh

Twelfth

Thirteenth

Fourteenth

Fifteenth

Sixteenth

Seventeenth

Eighteenth

Nineteenth

Twentieth

Twenty-first

Twenty-second

Twenty-third

Twenty-fourth

Twenty-fifth

Twenty-sixth

Twenty-seventh

Twenty-eighth

Twenty-ninth

Thirtieth

Thirty-first

Thirty-second

Thirty-third

Thirty-fourth

Thirty-fifth

Thirty-sixth

Thirty-seventh

Thirty-eighth

Thirty-ninth

Fortieth

Forty-first

Forty-second

Forty-third

Forty-fourth

Forty-fifth

Forty-sixth

Forty-seventh

Forty-eighth

Forty-ninth

Fiftieth

Fifty-first

Fifty-second

Fifty-third

Fifty-fourth

Fifty-fifth

Fifty-sixth

Fifty-seventh

Fifty-eighth

Fifty-ninth

Sixtieth

Sixty-first

Sixty-second

Sixty-third

Sixty-fourth

Sixty-fifth

Sixty-sixth

Sixty-seventh

Sixty-eighth

Sixty-ninth

Seventieth

Seventy-first

Seventy-second

Seventy-third

Seventy-fourth

Seventy-fifth

Seventy-sixth

Seventy-seventh

Seventy-eighth

Seventy-ninth

Eightieth

Eighty-first

Eighty-second

Eighty-third

Eighty-fourth

Eighty-fifth

Eighty-sixth

Eighty-seventh

Eighty-eighth

Eighty-ninth

Ninetieth

Ninety-first

Ninety-second

Ninety-third

Ninety-fourth

Ninety-fifth

Ninety-sixth

Ninety-seventh

Ninety-eighth

Ninety-ninth

Hundredth

Harmonical, or, Modulating by 5th

Major mode

Minor mode

Triads

Quads

Quints

Sexts

Septs

Octaves

Ninth

Tenth

Eleventh

Twelfth

Thirteenth

Fourteenth

Fifteenth

Sixteenth

Seventeenth

Eighteenth

Nineteenth

Twentieth

Twenty-first

Twenty-second

Twenty-third

Twenty-fourth

Twenty-fifth

Twenty-sixth

Twenty-seventh

Twenty-eighth

Twenty-ninth

Thirtieth

Thirty-first

Thirty-second

Thirty-third

Thirty-fourth

Thirty-fifth

Thirty-sixth

Thirty-seventh

Thirty-eighth

Thirty-ninth

Fortieth

Forty-first

Forty-second

Forty-third

Forty-fourth

Forty-fifth

Forty-sixth

Forty-seventh

Forty-eighth

Forty-ninth

Fiftieth

Fifty-first

Fifty-second

Fifty-third

Fifty-fourth

Fifty-fifth

Fifty-sixth

Fifty-seventh

Fifty-eighth

Fifty-ninth

Sixtieth

Sixty-first

Sixty-second

Sixty-third

Sixty-fourth

Sixty-fifth

Sixty-sixth

Sixty-seventh

Sixty-eighth

Sixty-ninth

Seventieth

Seventy-first

Seventy-second

Seventy-third

Seventy-fourth

Seventy-fifth

Seventy-sixth

Seventy-seventh

Seventy-eighth

Seventy-ninth

Eightieth

Eighty-first

Eighty-second

Eighty-third

Eighty-fourth

Eighty-fifth

Eighty-sixth

Eighty-seventh

Eighty-eighth

Eighty-ninth

Ninetieth

Ninety-first

Ninety-second

Ninety-third

Ninety-fourth

Ninety-fifth

Ninety-sixth

Ninety-seventh

Ninety-eighth

Ninety-ninth

Hundredth

and as the first derivative there, by L'Hospital's Rule, $\lim_{x \rightarrow 0} f'(x) = 0$.

MUSIC.

PLATE IV

THOROUGH BASE.

Synonymous and/or instruments with C#

** At The Harp-hood of W. music by my side has been made, just it may be placed to the 11. Notes with the Plate*

DISSALLOWANCES IN THOROUGH BASE

No two 5ths or two 8ths must succeed each other, rising or falling together, atomically

Dissolutions of 5th and 8th

Pedro Martini, Jaque de Contrapunto.

Fuchs

Allowances

Two 5ths or one 11, false, but better falling than rising

Two 8ths by contrary motion

Two 5ths by 1st

MUSIC.

THOROUGH BASE

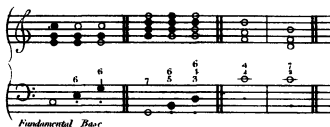
PLATE I

The 3^d 5th & 8th singly or together imply the COMMON CHORD.

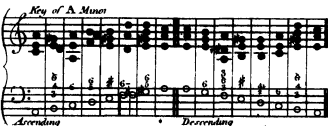
The Chord of the	6 th	5 th	4 th	3 ^d	2 ^d	1 st
6 th	6	5	4	3	2	1
4 th	6	5	4	3	2	1
3 ^d	6	5	4	3	2	1
2 ^d	6	5	4	3	2	1
1 st	6	5	4	3	2	1
6 th	6	5	4	3	2	1
5 th	6	5	4	3	2	1
4 th	6	5	4	3	2	1
3 ^d	6	5	4	3	2	1
2 ^d	6	5	4	3	2	1
1 st	6	5	4	3	2	1
6 th	6	5	4	3	2	1
5 th	6	5	4	3	2	1
4 th	6	5	4	3	2	1
3 ^d	6	5	4	3	2	1
2 ^d	6	5	4	3	2	1
1 st	6	5	4	3	2	1

In general the Use of Figures in Accompaniment is only to express such Sounds as differ from the COMMON CHORD.

Example in Aets.



La Règle de l'Octave or a rule for accompanying each sound of the Musical Scale without figures ascending and descending.



1. An Accidental sharp in the bass is accompanied by the 5 & changes the Key generally to the half-note above such sharp.
2. An Accidental flat note is generally accompanied by a 2 & changes the Key to the 4th below such flat.
3. To the 5th is a Key is repeated, the 5th is accompanied by the 3 & changes the 7th to the 5th.
4. When the bass major 2^d is accompanied by the 4, the course of each note may be accompanied by the 4.



COUNTERPOINT.

Natural Harmony

Three steps in the Octave, moving by major 2nd with the Diatonic

Harmony of 3rd & 6th in ascending

Diatonic

10th exercise of 3rd

6th in ascending

Scale of C major

Ascending

Descending

Fundamental base to the Treble Scale

Minor Scale

MUSIC.
COUNTERPOINT.

as the old church, kept its note by longman. Here there is no. Placemore Row

English country

Solo in 3 parts with a suspended bass

3rd part in distinct 1st, 2nd, 3rd and 6th

A Minor

Ascending scale in the bass

descending

C Major

dissonant

To the Minor Scale

Transition here to the Major Scale

Scale

© 1900 J. W. S. P. Co.

The Rose Tree

Soprano

Alto

Tenor

Bass

Piano

Violoncello

Double Bass

Answers to regular Examinations must be in the English Language, the Greek, Latin, or French, in order that they may present in the same interests as the subject.

MUSIC.

MUSIC.

PLATE X.

Sala.

Introduction to the manner of disposing the several parts in Fugues à 3.

2 Subjects.

1st Subject.

2^d Subject.

1st answer.

2^d answer.

Arrangement of the parts in Fugues à 4 for Voices, where 3 Tenor clefs are used.

MUSIC.

PLATE XI

COUNTERPOINT

4 Instrumental parts

Violino I^{mo}

Violino II^{mo}

Viola

Basso

Subject of a Chromatic vocal Figure in 4 parts

The manner of answering a Chromatic Figure in contrary motion and direct

MUSIC.
COUNTERPOINT

PLATE XII

The musical score consists of seven systems of staves, each with a treble and bass clef. The first system is labeled "2 fundamental bases" and shows a two-part exercise. The second system is labeled "3 fundamental bases" and shows a three-part exercise. The third system is labeled "Sola Règle de Contrepoint" and "Cadenza in 4 parts", showing a four-part exercise. The fourth system is a continuation of the four-part exercise. The fifth system is labeled "3 parts" and shows a three-part exercise. The sixth system is a continuation of the three-part exercise. The seventh system is labeled "The Scale in 2 parts inverted in double counterpoint beginning & ending in the 8th note against note" and shows a two-part exercise.

2 fundamental bases

3 fundamental bases

Sola Règle de Contrepoint

Cadenza in 4 parts

3 parts

The Scale in 2 parts inverted in double counterpoint beginning & ending in the 8th note against note

MUSIC.

COUNTERT. POINT.

The Royle de l'œuvre in 4 parts.

16

1st Treble

2nd Treble

Tenor

Bass

C Major

4/4

3 to one

2 Notes to one Bass

2 Notes to one Treble

3 to one

4 to one

1

of the other answers.

used by Louis de L'œuvre, Paris, 1744.

MUSIC.

PLATE XIV

COUNTERPOINT.

Preparation and Resolution of Dissonance

1st p

2nd in 2 parts

in 3 parts

in 4 parts

4th in 2 parts

in 3 parts

in 4 parts



as the Art directs

as the Art directs

6 1. 12

MUSIC.

19. 178. 27

5th made a *Disson* by the 6th

COUNTERPOINT

The musical score is divided into six systems, each with a treble and bass staff. The first four systems are labeled 'in 3 parts' and the last two are labeled 'in 4 parts'. The music features various intervals, including dissonances, and is marked with numbers 1 through 6. The notation includes notes, rests, and bar lines.

PLATE XVI

COUNTERPOINT.

North on 2 parts

Figured bass notation: 9 8, 7 6 5, 4 3, 9 8, 7 6, 4, 5

[illegible]

un 4 parts

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple accompaniment with whole and half notes. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics 'The Rose Tree' are written below the bass staff.

Ramona's double eighth-note was of treating the 5 to the 4th of a dx. In the first century the 6th made a diatonic 6 in the second measure, the 6th is regarded as a diatonic

MUSIC.

PLATE III

DOUBLE COUNTERPOINT IN THE OCTAVE.

two Notes to one

Scale

Inverted

four to one

Scale

Scale

rivolto

Accompaniment to the Scale which cannot be inverted as the 5th reversed becomes a 4th

MUSIC.

PLATE VIII

Contra-punto doppio, in genere Cromatico.



4. MUSIC.

PLATE XIX.

Contrappunto doppio, in genere Cromatico, common

Tempo di Minuetto.

pia

for

pia

for

dimin. e rallentando

pia

MUSIC.

PLATE II

Contrappunto doppio in genere Cromatico continued

The musical score is written for two staves, likely representing two voices or instruments. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of eight systems of music. The first system begins with a treble clef and a bass clef, with the word "for" written above the first measure of the treble staff. The music features a complex, chromatic contrapuntal texture. The second system continues the chromatic movement. The third system shows a change in dynamics to *p* (piano). The fourth system includes a *ff* (fortissimo) marking. The fifth system features a *f* (forte) marking. The sixth system includes a *dim e* (diminuendo e) marking. The seventh system includes a *sf* (sforzando) marking. The eighth system concludes the piece with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

MUSIC.

MODULATION

In the ascending Scale only three Notes are in one Key.

1810. 221.

Accompaniment to the ascending Scale in the base, in relative sounds without Modulation

Accompaniment to the Scale with Modulation

Modulation

Corelli

Unrelative Modulation Pergolesi

Mozart

MUSIC.

PLATE III

Modulation from a given Note to every species of Interval in the Octave
C to C^h or D^b and back again.

This section contains five staves of musical notation in bass clef, illustrating modulations from C to various intervals. The first staff shows C to C^h or D^b and back again. The second staff shows C to E^h or F^b. The third staff shows C to G^h or A^b. The fourth staff shows C to A^h or B^b. The fifth staff shows C to B^h or C^b. Each staff includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and dynamic markings (e.g., *pp*, *ff*). The final staff is labeled "Prolong Notes" and shows a sequence of notes with fingerings.

Relative Keys
immediately

moderately

North West passage to the half Note below any key

This section contains three staves of musical notation. The first staff shows a sequence of chords and notes, labeled "Relative Keys immediately" and "moderately". The second staff shows a sequence of notes with fingerings, labeled "North West passage to the half Note below any key". The third staff shows a sequence of notes with fingerings, labeled "North West passage to the half Note below any key".

Disappointed Closes.

This section contains one staff of musical notation showing a sequence of notes with fingerings, labeled "Disappointed Closes".

MUSIC.

PLATE XIII

Roussseau's regular Modulation in the Key of C Major.

First system: C to G, C, A, C, F, C, F, C, D.

Second system: A, C, A, D, A, F, A, F.

Kimberger's two essential Chords

First system: 1 1/2, 6, 9, 6, 7, 4, 2, 1, 6, 4, 2, 6, 7, 1/2.

Second system: 1, 6, 5, 4, 6, 5, 4, 1, 7, 1, 6, 5, 4, 2, 6, 5, 4, 1.

Kimberger's examples of the first use of Discords

First system: 9 8, 7 6, 5 4, 9 8, 4 3.

Second system: 9 8, 7 6, 6 5, 4 3, 7, 6 4, 4 2, 8 3.

MUSIC.

PLATE XXIV

Product of the Chord of the extreme flat 7th commonly called the enharmonic Chord

The first system contains variations I through VI, and the second system contains VII through XIII. Each variation is represented by a treble and bass staff. The notes are arranged to show the enharmonic relationship between different chordal structures, all sharing a common bass note in the lower octave.

**The lowest Notes of these Chords may be regarded as the Tenor part in octave with the Bass*

Modern Chromatic in flats

The notation shows a continuous chromatic scale starting from a flat note in the bass and moving upwards through various flats in the treble, illustrating the concept of modern chromaticism in flat keys.

In Sharps

The notation shows a continuous chromatic scale starting from a sharp note in the bass and moving upwards through various sharps in the treble, illustrating the concept of modern chromaticism in sharp keys.

Moto contruco in A Minor à tre

à quatre

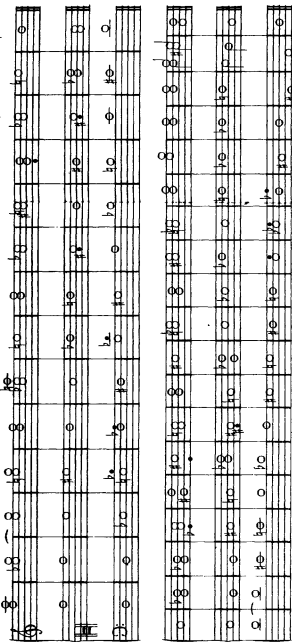
The notation depicts a complex musical exercise in A minor, featuring a driving bass line and a more melodic treble line, with various accidentals and rhythmic values.

Complete Scale by true 5th in the triple progression, without double flats or sharps

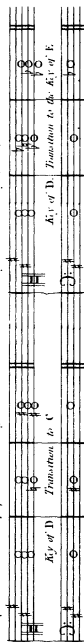
The notation shows a scale constructed by true fifth intervals, presented in a triple progression across the treble and bass staves, avoiding the use of double flats or sharps.

MUSIC.

Example of the *Polychoric Genus*, in which are expressed its *transitions in the Chromatic Scale*, according and descending.



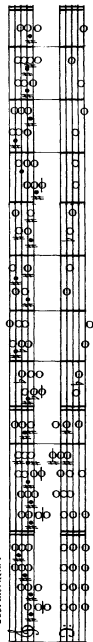
First example of passing immediately from a
Key-Note to the sharp 9th of another Key.



Second example, immediately passing from any
Key-Note to the Key of its 1st.

It must be observed that to feel the effect of the sudden modulation it is necessary to remain a little while upon the *several chords*, before we pass to the third. This leads to another Theorem, which few Musicians well observe, namely: that *there is no note in the harmony of every third which suits with every kind of movement, and another harmony quite different which belongs only to Allegros. The Polychoric genus applies only to that*

Accutecture



MUSIC.

PLATE VIII

FINGERING ON KEYPED-INSTRUMENTS.

Position of the hands.

Ascending & descending 2 Notes, the two parts to be practiced separately.

The musical score is presented in nine systems, each containing a treble and bass staff. The first system is labeled with a Roman numeral 'I' and includes a diagram showing the 'Position of the hands' on a keyboard. The subsequent systems are labeled with Roman numerals II through IX. The notation includes notes, rests, and finger numbers (1-4) above the notes. The music features various fingerings, including ascending and descending scales, and is marked with '2' for two parts to be practiced separately. The score is written in a style typical of 19th-century musical publications.

MUSIC.

PLATE VIII

Iteration in Fingering.

Abbreviations

II. *Segue*

Handwritten musical notation for the first system, labeled II. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 1 2 3 4, 2 1 3 4) and dynamic markings (*Segue*, *Esprit*). The system concludes with a double bar line.

Handwritten musical notation for the second system, labeled III. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 3 2 1, 2 3) and dynamic markings (*Segue*). The system concludes with a double bar line.

Handwritten musical notation for the third system, labeled IV. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 2 3 4, 1 2 3 2, 1 2 3 4) and dynamic markings (*Segue*). The system concludes with a double bar line.

Handwritten musical notation for the fourth system, labeled V. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 1 2 3 4, 1 2 3 4) and dynamic markings (*Segue*). The system concludes with a double bar line.

Handwritten musical notation for the fifth system, labeled VII. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 1 2 3 4, 1 2 3 4) and dynamic markings (*Segue*). The system concludes with a double bar line.

Handwritten musical notation for the sixth system, labeled VIII. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 1 2 3 4, 1 2 3 4) and dynamic markings (*Segue*). The system concludes with a double bar line.

Handwritten musical notation for the seventh system, labeled IX. *Segue*. The notation includes treble and bass staves with various fingerings (e.g., 2 1 3 4, 1 2 3 4) and dynamic markings (*Segue*). The system concludes with a double bar line.

MUSIC.

PLATE XIX

Right hand.

Fingering of semitonic or chromatic divisions.



Left hand.



Exercises for the hands.

Double Notes.



SHAKES.

Running Shakes turned

Handwritten musical score for a piece titled "Running Shakes turned". The score is written on two staves, Treble and Bass. The melody in the Treble staff features a series of eighth-note runs, often beamed in groups of four, with some notes marked with a trill (tr). The Bass staff provides a rhythmic accompaniment with eighth-note patterns and occasional rests. The piece concludes with a double bar line. The notation is in a single system, and the paper shows signs of age with some staining.

Transient Shakes



Effect

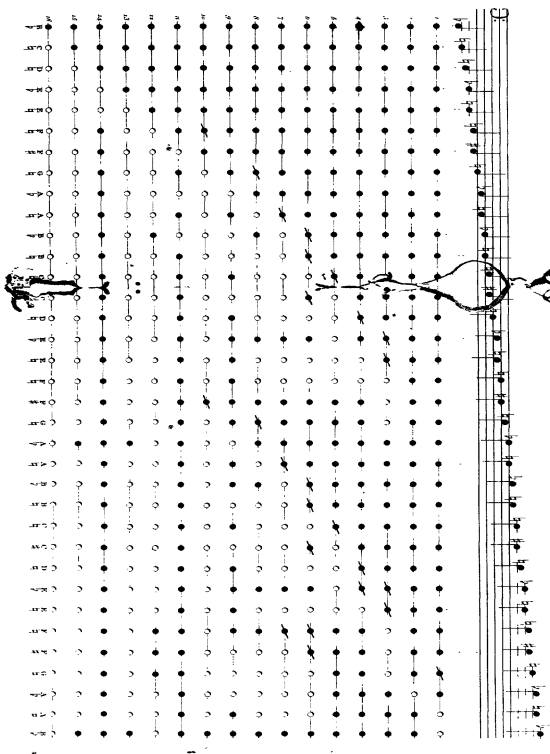
A musical score for a single melodic line on a treble clef staff. The notation includes various ornaments and trills, indicated by 'tr' and 'tr.' above notes. The piece concludes with a double bar line and the word 'Effect' written below the staff.

[illegible]

Synopsis of all the Chords used in Thorough base.

A handwritten musical score consisting of two staves. The top staff begins with a treble clef and a common time signature (C). It contains several measures of music, primarily featuring eighth and sixteenth notes, with some rests. The bottom staff begins with a bass clef and a common time signature (C). It also contains several measures of music, including some chords and longer note values like half notes. Both staves have numerous fingerings indicated by small numbers (1-5) above or below the notes. The handwriting is clear and legible.

STILL LIFE WITH CUP



Air upon three Notes, sent to the Author of this Air, by the late M. Rost, and in his own hand writing

A. L. Cant.

Romance
Air des trois notes.

Que le jour me dure, D'adieu loin de toi

toute la nature N'est plus rien pour moi Le plus verd boi

cege Quand tu n'y viens pas, S'est qu'un lieu, l'air est, Pour moi sans appa

2. 3

Hélas, si je passe,
 Un jour sans te voir
 Je cherche ta trace
 Dans mon désespoir :
 Quand je l'ai perdue,
 Je reste à pleurer ;
 Mon ame éperdue
 Est près d'expirer.

Le cœur me palpite
 Quand j'entens la voix :
 Tout mon sang s'agite
 Dès que je te vois.
 Ouvres-tu la bouche
 Les yeux vont s'ouvrir :
 Si la main me touche,
 Je me sens frémir.



harp robed with mourning mist where the setting sun comes forth from his golden bowl
 not, ye sons of song, in what hall of the clouds to your rest; do you know the shadowy
 hear you while yet it is dark to please and a - wake any soul I hear you
 T'was carol, and Ryme, voices of the days of old; let me
 hither when the moon a dull shield from the East, is rolled a - long, the
 resting in thy leaves, often are the steps of the dead in the dark eddying
 head to night ly winds 'I have no sound in this, is there no spirit's wail about now
 O'ham, amidst his dark brown years given them of the hall of ghosts that haunt thy
 light that waxes the light by twin - ling round the joy of 'erest in lands to
 point it then on the end of O'ham it is told in Mair I hear thee to hand in my
 son of 'Alton, while the string is there ought of joy in the harp
 Lona's pole she looked from her hurrying soul on the King, and sank at once be hard
 blue eyes rolled in tears But when she came to the rock that daily
 sad and slow reversed and - mads to Lona of the streamer she went and op - ten toward her

Original Melodies to the Hymn of O'ham in Tennyson.

MUSIC.

ECYLIDIS SECTIO CANONIS

one the other to hand

K	Met. hyperbolicum
M	Puante hyperbolicum
N	Met. hyperbolicum
H	Met. hyperbolicum
Z	Met. hyperbolicum
X	Met. hyperbolicum
K	Met. hyperbolicum
J	Met. hyperbolicum
R	Met. hyperbolicum
I	Met. hyperbolicum
G	Met. hyperbolicum
F	Met. hyperbolicum
L	Met. hyperbolicum
J	Met. hyperbolicum

Published at the direction of the Library of Congress, under the direction of the

1917

MUSIC.

Canem in eam modo recte retro, ad a Poncecio

[illegible]

harmony: neither does this kind of composition admit of minor keys.

Glori... a in ex... celis Deo et in terra par.

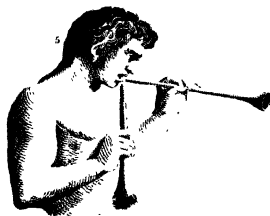
Glori... a in ex... celis Deo et in terra par.

Glori... a in ex... celis Deo et in terra par.

... backwards like a crab

ANCIENT MUSICAL INSTRUMENTS.

PLATE I.



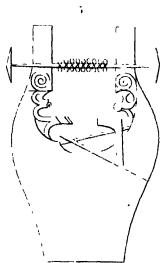
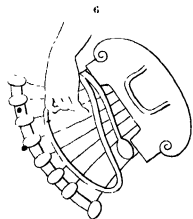
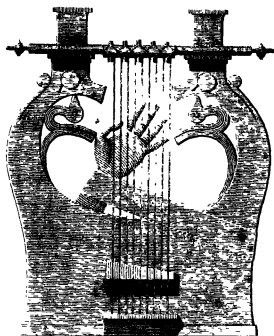
1. A *Tambour*, or *Tambour de Bass*.
2. A *Citharex*, or female minstrel.
3. A *Saxile Lira*.
4. Two playing on the *Saxile*.

5. A *Buccina* playing on the *Flute* of the same pitch; *Flute* playing.
6. *Amphion* Theatrical *Mezophr*.
7. A *gongre* ancient *mezzobasso*.
8. A *gongre* ancient *mezzobasso*.

See *Antiquities of Music*, in *Encyclopædia Britannica*, &c. &c. &c.

ANCIENT MUSICAL INSTRUMENTS & MASKS.

PLATE II



1. A beautiful Greek Baskinet on Haps, from a hair-relief, a vest of which is in the Royal Academy. In *Antiqu. Mobil.* in the Brit. Mus. it has a similar Baskinet. The Greek Vases also give it similar examples.
 2. A Mask of the Hercules pursued by Eurystheus, from a Mask in the Palace of the Phoen in Rome.
 3. A Mask of Theseus from Terence's play of the *Eunuchus* in the *Herculean* Baskinet MS of his comedies.
 4. This figure is in the 12th Plate of the 1st Vol. of the *Herculean Baskinet*.
- 5** *These figures from St. Wm. Hamilton's last collection of Vases.*

ANCIENT MUSICAL INSTRUMENTS.

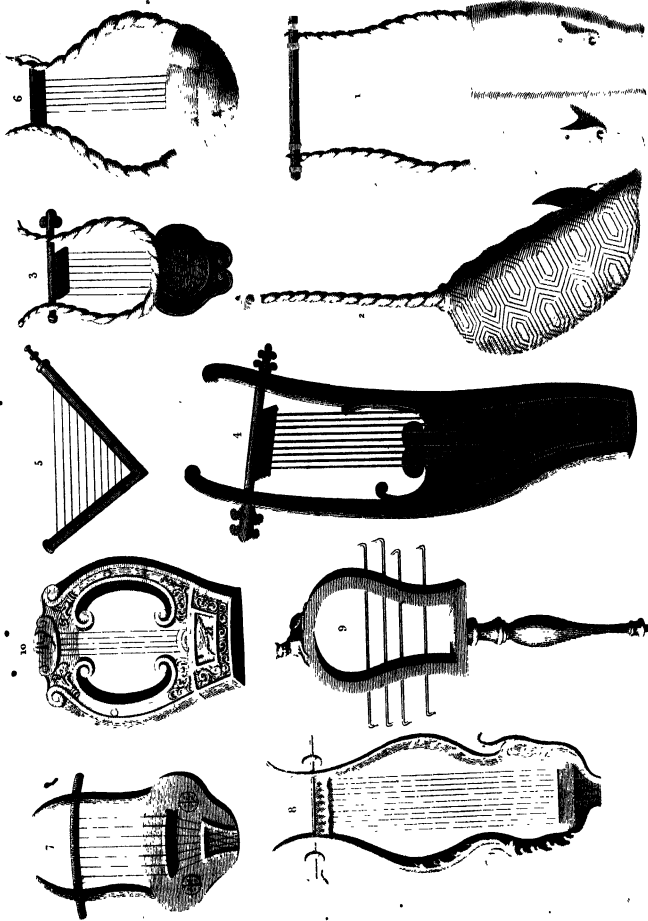
PLATE III.



1, 2 & 3 are all taken from the same piece of Ancient sculpture in the Chigi Palace at Rome, representing a group of Musicians performing an Epithalamion.
 4. The Tibian or long Trumpet, called by the Hebrews the Trumpet of the Jubilee, to be seen on the Arch of Titus and on Trajan's Pillar.
 5. Capid playing on a double Flute or Tibian pipes, from an Ancient painting in the Museo at Portici.
 6, 7 & 8 & 9. From Egyptian paintings in the Tombs of the Kings at Thebes &c. D'Anson Pl. 55. N^o 26 27 28. 30 & 31.

Published at the Art Agency, No. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ANCIENT MUSICAL INSTRUMENTS.



1. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
 2. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
 3. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
 4. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
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 7. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
 8. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
 9. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.
 10. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.

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 10. The Harp of the Kings of Assyria, as it appears on the Assyrian Tablets.

INSTRUMENTS OF MUSIC.
INDIAN MUSICAL INSTRUMENTS.

PLATE V



Fig. 1.

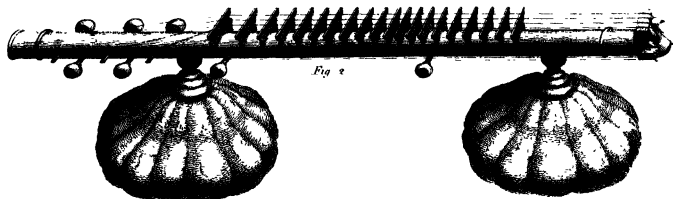


Fig. 2.

Fig. 1. From an original Indian Painting.

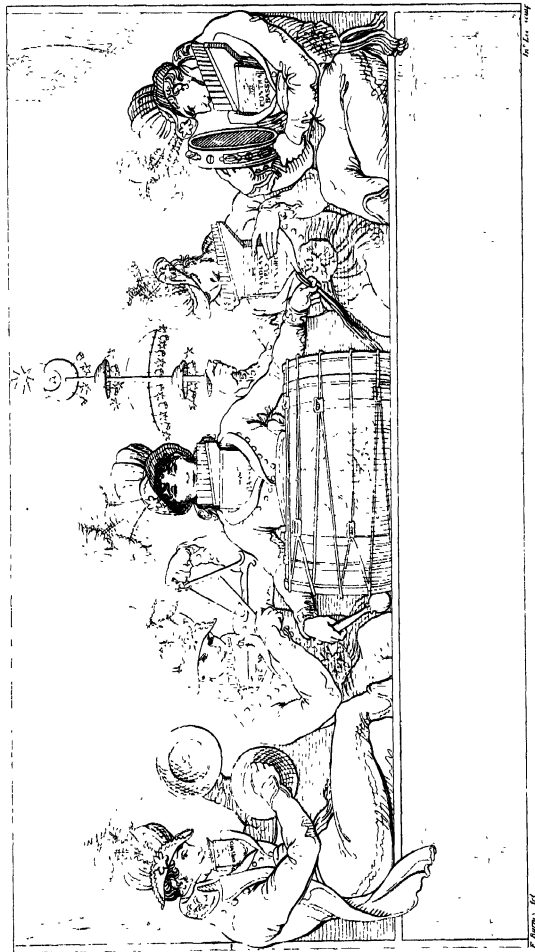
Fig. 2. The Veena, an Indian Musical Instrument, as described by Sir William Jones
in a dissertation on the subject, in the Asiatic Researches, Vol. 1. P. 295.

Published at the Asiatic Society, Sept. 1805, by Jameson Hall 11, Fleet Street, London.

h. 100. 100.

INSTRUMENTS OF MUSIC.

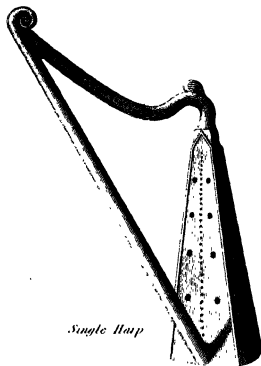
PANDEIN MINSTRELS, IN PERFORMANCE AT TATE-HALL.



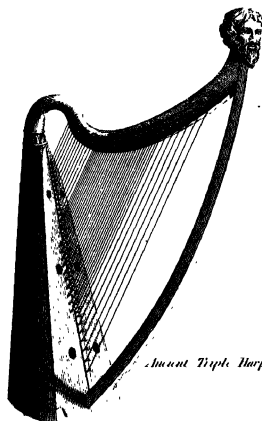
MUSICAL INSTRUMENTS.

PLATE VII.

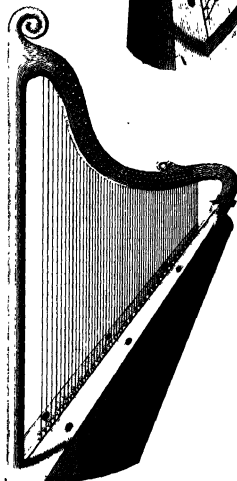
WELSH HARPS.



Single Harp



Ancient Triple Harp



Modern Triple Harp

MUSICAL INSTRUMENTS.

PLATE VIII

ORIGIN OF THE BOW.



Fig. 1



Fig. 2

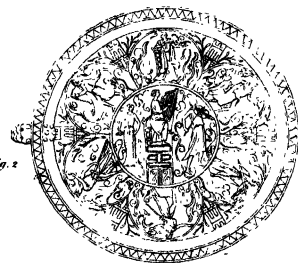


Fig. 3



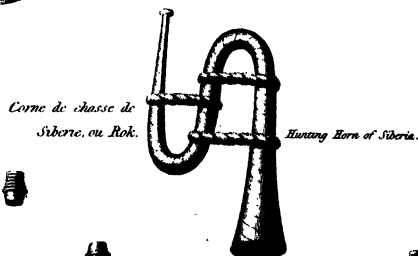
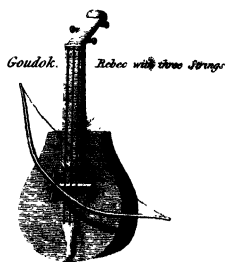
Fig. 4



RUSSIAN MUSICAL INSTRUMENTS.

PLATE IX

From the Russian Antiquities, by M. Guthrie, Physician to the late Empress Catherine.



MUSICAL INSTRUMENTS.

PLATE X.

HARPS.



Fig. 1.

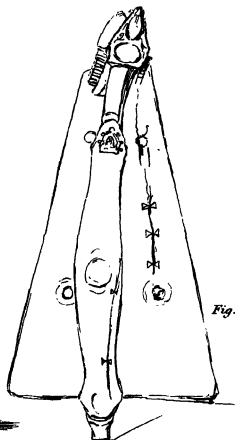


Fig. 2.



Fig. 4.



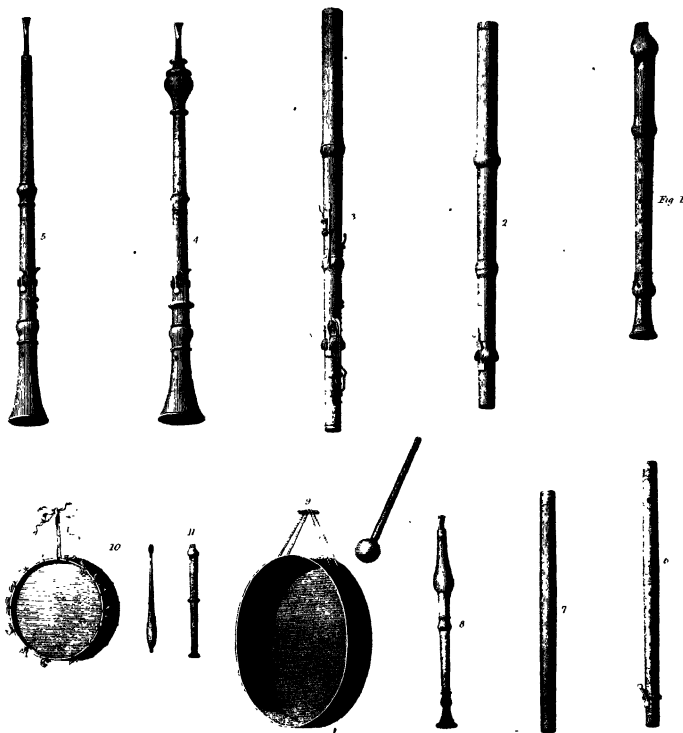
Fig. 3.

Fig. 1 & 2. The Harp of Brian Boromh, height 32 In. In the University of Dublin.

Fig. 3. Silver Prize Harp, height 6 1/4 In. In the possession of D^r. Burney.

Fig. 4. Bell Harp, height, 21 In. In the possession of Mr. Jones.

Published as the Act, directed, April 11th by LAMBERT, BROS. & CO. Publishers New



1. English Common Flute

2. German Flute

3. Improved German Flute with additional Keys

4 & 5. Runabys

6. B. Flute

7. C. Flute

8. English Flageolet

9. Gong

10. Tabour & Pipe

Published as the Act directs, Oct 1836 by Longman, Brown, Green & Co. Stationers & Printers, No. 15, St. Paul's Church-Yard, London.

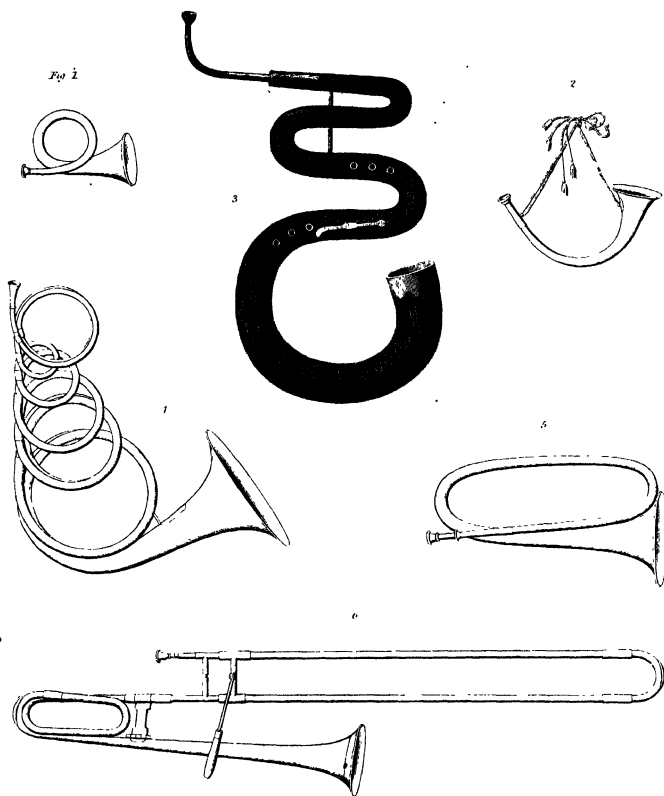


Fig. 1. 2. Horns. 3. Serpent. 4. French Horn. 5. Trumpet. 6. Euphonium.

MUSICAL INSTRUMENTS.

PLATE XIII

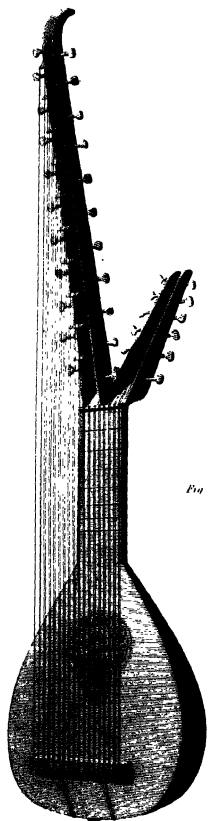


Fig 1 Arch Lute height $5.8 \frac{f}{in}$ In the collection of the late M^r D Walker Fig 2 Mandoline the distance from Bridge to Nut same as Violin $13 \frac{f}{in}$ Fig 3 Mandola varies in length from Bridge to Nut according to its pitch

Published at the 'Hot Currents Press' - 25th by Leonard Horne, Rose Grove & Bowen, Paternoster Row

MUSICAL INSTRUMENTS.

Fig 3



Fig 1



Fig 2



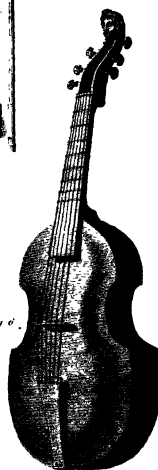
Fig 4



Fig 5



Fig 6



T. Watson delin.

Fig 1 & 2 Violin and Bow Fig 3 Sordane or Alto Fig 4 Violoncello

Fig 5 Violino Piccolo or Kite Fig 6 Viol de Gamba, or 16th Century

Published at the direction of the Society of the Friends of the Arts, by Longman, Hurst, Roe, and Co. Stationers, Strand.

1844



Fig. 1

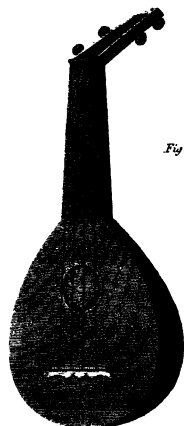


Fig. 2

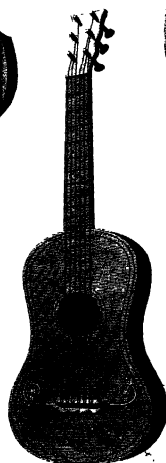


Fig. 3

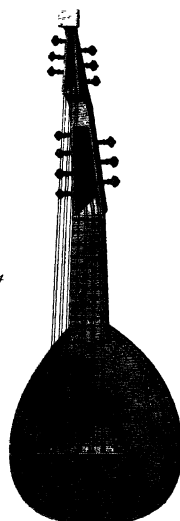


Fig. 4

Fig. 1 Viol d'Amour height $\frac{7}{8}$ In

Fig. 2 Mandore

Fig. 3 Spanish Guitar height $\frac{7}{8}$ In

Fig. 4 Lute

Not to scale

